



2016 NEW ORLEANS CULTURAL ECONOMY SNAPSHOT

OFFICE OF CULTURAL ECONOMY, CITY OF NEW ORLEANS, MITCHELL J. LANDRIEU, MAYOR

May 2017



Dear Friends and Colleagues:

I am pleased to present the latest and final New Orleans Cultural Economy Snapshot, the seventh edition of the groundbreaking report created at the beginning of my term as Mayor in 2010. My Administration has offered this unique, comprehensive annual review of our city's cultural economy not only to document the real contributions of the creative community to our economy, but also to provide them with the information they need to get funding, create programming, start a business, and much more. This report outlines the cultural business and non-profit landscape of New Orleans extensively to achieve that goal.

The cultural economy is more important than ever. The cultural sector has 38,000 jobs, an increase of 59% since 2005. Many of these jobs come from the 1,718 cultural businesses that were counted in 2016, but there are also many cultural jobs in non-cultural industries such as education. The cultural economy has created employment for a creative workforce that is both native to the city and made up of highly skilled newcomers.

Fifty feature film and television tax credit projects spent \$439 million in the city in 2016. Musicians in the city played 31,000 gigs in 2016 at clubs, theatres, or at many of the city's 136 annual festivals. Over 3 million attended our diverse national and local events last year, contributing to an economic impact of \$904 million. While the economics are impressive, the cultural economy is more than just dollars, it is a cultural engine creating quality of life in the city, its unique sights, melodies, and flavors that our residents produce.

I invite you to utilize this report so that we can maximize this impact and spread the word of the strength of our city's diverse cultural economy. Thank you to all who contribute data to this report, and to all of our cultural producers that make this report possible.

Sincerely,

A handwritten signature in blue ink that reads "Mitch Landrieu". The signature is fluid and cursive, with the first name "Mitch" and last name "Landrieu" clearly distinguishable.

Mitchell J. Landrieu, Mayor

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ACKNOWLEDGEMENTS

The Mayor’s Office of Cultural Economy wishes to thank all of the cultural businesses and workers in New Orleans that make this city a prominent example of how the cultural economy is an economic engine in today’s world.

Mt. Auburn Associates, Inc. in particular has, through its contributions to economic data and cogent analysis of employment, wages and non-profit financials in the cultural economy in New Orleans, allowed this survey to continue to break ground in cultural economy quantification. Beth Siegel of Mt. Auburn has been instrumental in the creation of this report through her guidance to source material and potential data sources. Thank you also to the Bureau of Revenue and the City’s Geographical Information Systems; both were integral to completing this report.

We would also like to thank all of our survey respondents without whom this report would not be possible.

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Statistical information contained in this document has been obtained from sources believed to be reliable but such accuracy cannot be guaranteed. Any opinions expressed herein are subject to change without notice.



EXECUTIVE SUMMARY

We are proud to present the 7th *New Orleans Cultural Economy Snapshot*, an attempt at fully quantifying the cultural economy in New Orleans. This Snapshot is a tool to better understand the size, composition, and value of the cultural economy to the City of New Orleans, and we hope that it can be used by government, cultural producers, businesses, and non-profits to further opportunities to grow this industry and to continue to look towards our city's future. This report affirms the centrality of indigenous arts and culture in the creation of our City's organic fabric of neighborhoods and communities, as well as our economy. The cultural economy is vital to New Orleans:

- New Orleans' cultural industries accounted for 37,793 jobs in 2016.
- Between 2005 and 2016, the total number of jobs in the cultural industries increased by 59%.
- The cultural sector is a larger source of employment than the city's private healthcare and social assistance sector, its private education sector, and its retail sector.
- This report counted 1,718 cultural businesses in New Orleans in 2016. The most common cultural businesses are restaurants and specialty food stores (869), art galleries (141), and live music venues (136).
- Since 2002, there has been a growth of \$460 million in total earnings in the cultural industries, a growth of 35%. On average, annual earnings have increased by about \$6,000 since 2002.
- The city hosted 50 total feature film and television tax credit projects in 2016.
- Local expenditure of film projects is estimated at \$439 million for the New Orleans Region.
- New Orleans' 136 live entertainment venues hosted 31,127 live entertainment music gigs in 2016.
- The local festival scene is thriving, with 136 festivals attended by an estimated 3 million people in 2016 and with an economic impact of \$904 million.

ECONOMIC CONTRIBUTIONS OF THE CULTURAL ECONOMY

CULTURAL JOBS IN CULTURAL BUSINESSES¹

DEFINING THE CULTURAL ECONOMY

Cultural Economy is defined as the people, enterprises, and communities that transform cultural skills, knowledge and ideas into economically productive goods, services and places. The definition of the cultural economy used for this report is consistent with the previous updates, and is based upon the 2005 report *Louisiana: Where Culture Means Business*. That report grouped the state's cultural economy into six key segments:

- Culinary Arts: Food-related cultural products including food processing, specialty food products and locally-owned, full service restaurants (does not include franchise/non-local chain restaurants);
- Design: Individual designers and firms involved in the communication arts such as graphic design, printing, and advertising;
- Entertainment: The performing arts (music, theater, and dance), individual performers, and the film industries;
- Literary Arts and Humanities: Individual writers and editors and book, periodical, and newspaper publishing;
- Preservation: Economic activities focused on the restoration and redevelopment of the built environment including architecture, landscape architecture and a percentage of construction activity focused on preservation and renovation; and
- Visual Arts and Crafts: Individual artists and craftspeople as well as the galleries and museums that present cultural products.

CULTURAL INDUSTRY TRENDS

In 2016, the cultural industries in New Orleans were responsible for about 37,800 jobs and for 14% of total employment.² Analysis of total jobs associated with the cultural industries, which includes both wage and salary jobs as well as creative freelancers and self-employed individuals, provides continuing evidence of the critical importance of this sector to the New Orleans economy. Just looking at the direct

¹ This entire chapter was researched by Mt. Auburn Associates, commissioned by the Mayor's Office of Cultural Economy. The format, figures, and text have been edited to suit the purposes of this report and conform to the format of the publication.

² All of the statistics and figures in this update are based on data from EMSI's 4th Quarter 2016 release. EMSI is a proprietary database that curates dozens of federal data sources. The [Methodology](#) attached to this report provides more information about the data. It is important to note that the most recent year data in each of the annual updates are based largely upon estimates by EMSI. The data are then revised and corrected by EMSI when new data are provided. The result is that there is less confidence in the precision of the more recent years of data, and this year's data are not necessarily comparable to data released in 2015.

economic impact, with no accounting for multipliers, the cultural industries generate over \$1.3 billion in earnings.

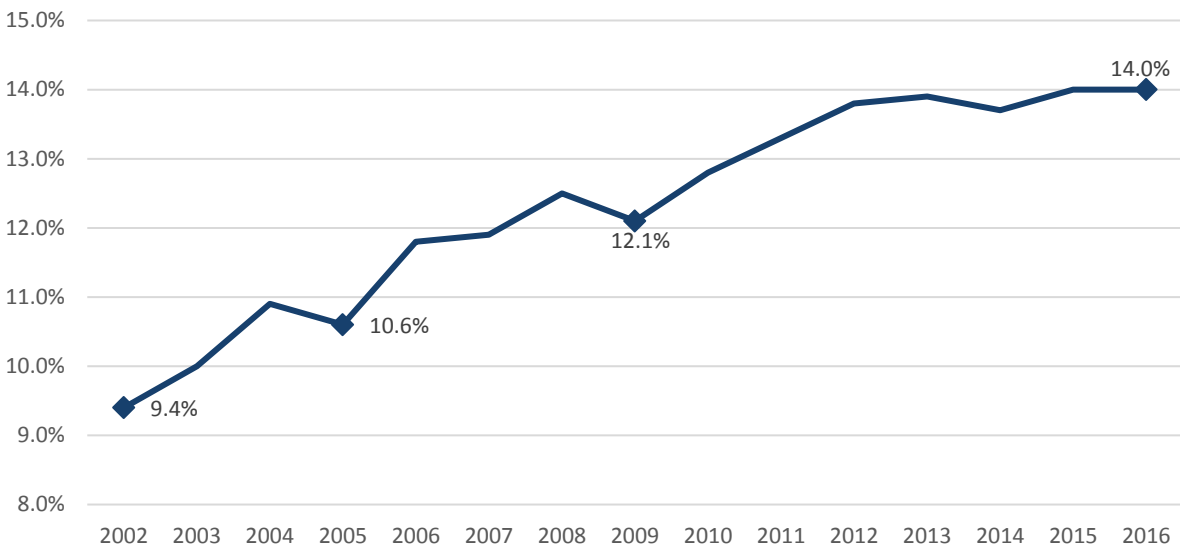


The cultural industry in New Orleans has made up an increasingly larger portion of all jobs in the city since 2002, increasing from 9.5% that year to 14% in 2016. Despite the dip in cultural industry jobs in 2006 after Hurricane Katrina, the cultural industries in 2008 increased to above 2005 rates demonstrating a rapid recovery.

While the cultural sector has been steadily growing over the past decade, early evidence provides some indication of the flattening of this growth in recent years.

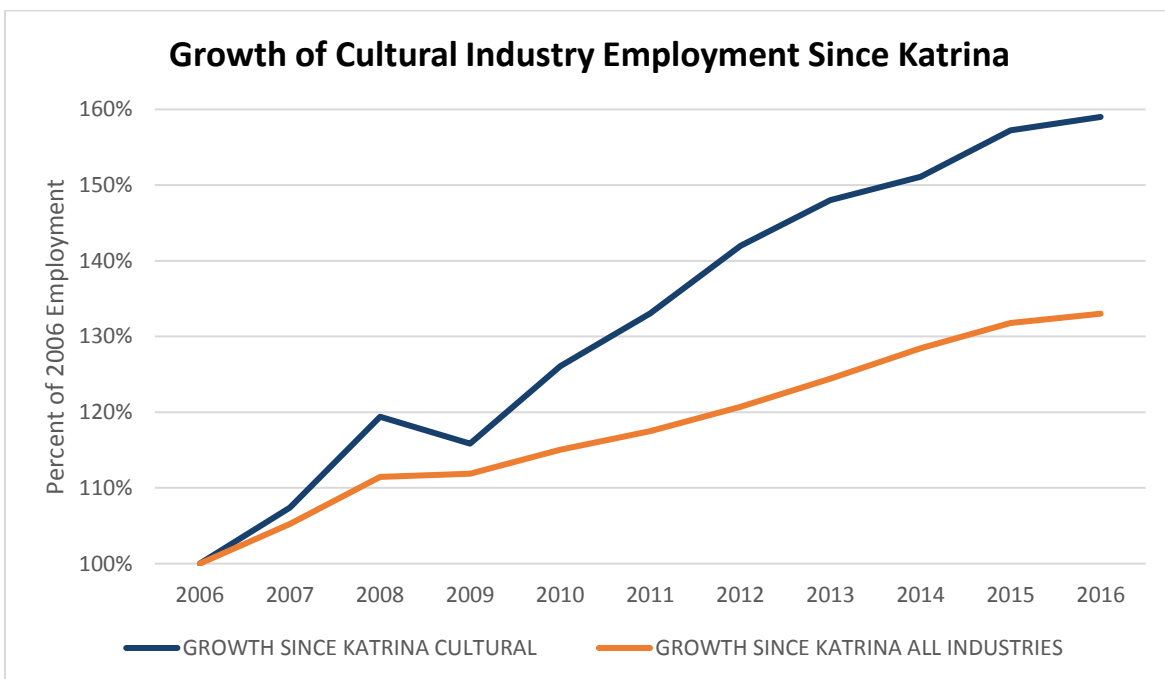
Between 2006, when cultural jobs were at their lowest in the past 10 years due to Hurricane Katrina, and 2016, the total number of jobs in the cultural industries increased by 14,000 or about 59%. This growth rate exceeds the 33% overall job growth rate in the city during this period.

Jobs in Cultural Industries as a Share of all Jobs in New Orleans



Since 2009, the average annual growth of the cultural industry has varied. The most recent estimates for 2016, while still only estimates, show a lower annual growth rate than in the past, only about 1%. New Orleans' cultural industries had a higher overall rate of job growth between 2002 and 2016 than the cultural industries at the state or national levels.

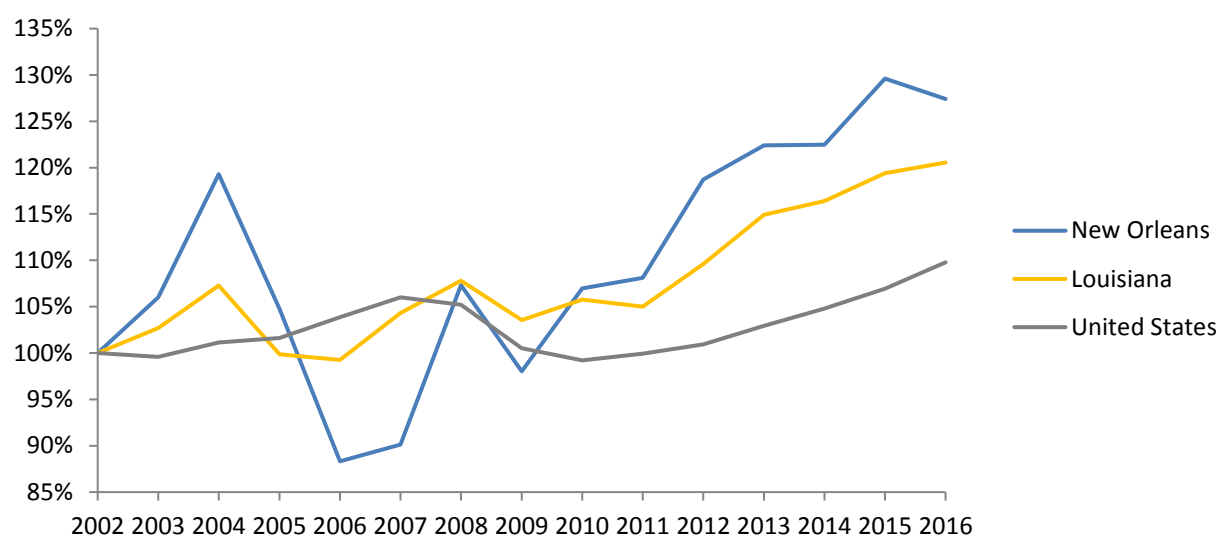
Growth of Cultural Industry Employment Since Katrina



Job growth over time in the “core cultural industries”³ in New Orleans has exceeded the level of growth in the same set of industries in Louisiana and the United States as a whole. Generally speaking, the smaller the locality, the larger the peaks and valleys are due to regression to the mean. With this in mind, outside of the Katrina and national recession years, employment in cultural industries in New Orleans has increased more rapidly than cultural industry employment in either the state of Louisiana or the nation as a whole. As the following exhibit shows, the cultural industries grew at a rapid rate in New Orleans between 2002 and 2004, but then declined at an even more rapid rate over the next two years, opening up a large gap between the city’s cultural sector job growth rate (measured from 2002) and the state and national rates.

After 2006, however, the city’s core cultural sector began to grow quickly once again, and by 2011 it had closed the gap. While 2015 recorded high rates of growth, preliminary data show that in 2016 both New Orleans and Louisiana’s core cultural industry growth slowed. In 2016, the core cultural industries lost about 300 jobs, and the state’s core cultural industries only grew by 2%, a decrease from the last year’s increase of 3%.

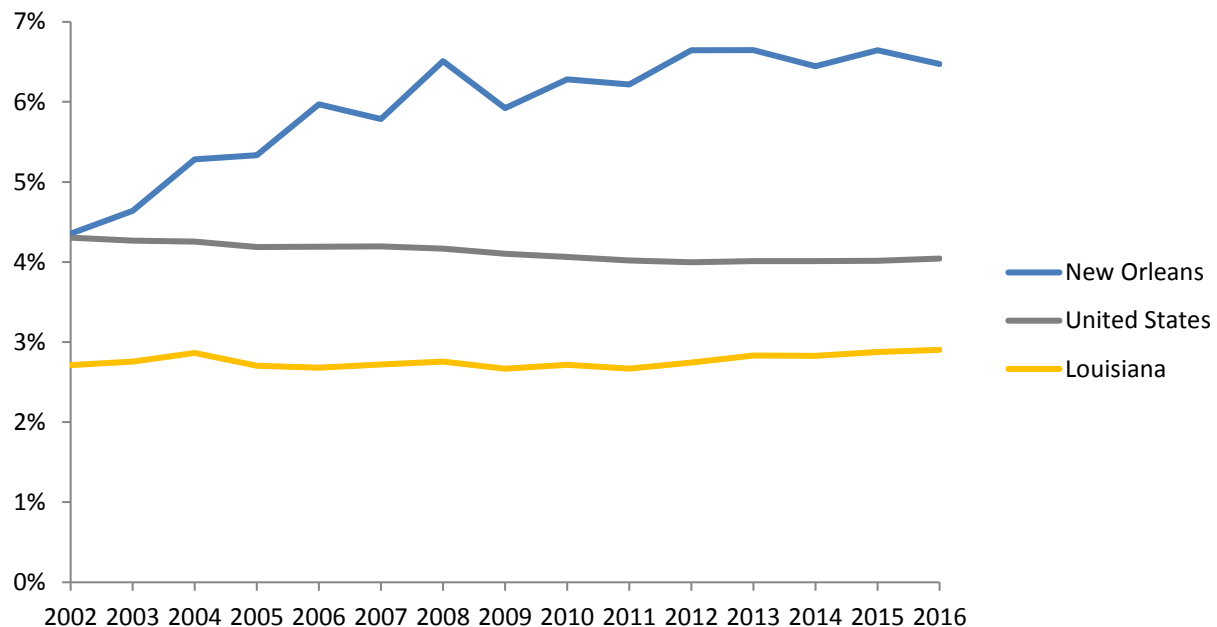
Core Cultural Industries Employment Growth, 2002-2016



³ Core cultural industries is a set of industries that this update uses whenever New Orleans is being compared with a different geography. It includes all the industries in the New Orleans cultural economy definition except for those that would make comparison problematic: all the industries in the Culinary segment, the architectural preservation/rehabilitation industries in the Preservation segment, and bars in the Entertainment segment. Jobs in these industries were all included in the New Orleans data definition because of specific connections to New Orleans culture and, in many cases, only a certain proportion of the jobs in the industry code was included. (See [Methodology](#) section for more detail.) These proportions were estimates based on research on New Orleans businesses, and the proportion of jobs that are cultural in these industries in the U.S. would almost certainly be smaller.

When expressed as a percentage of total employment, core cultural industries in New Orleans remain strong during Katrina and thereafter, experiencing the most dramatic increase between 2002 and 2006. In 2002, the core cultural industries in New Orleans and in the nation at large represented a similar share at around 4% of all employment. However, since then, the core cultural industries have increased their share of employment in New Orleans, while the nationwide share has remained relatively constant. In the last year, preliminary data indicate a slight dip in core cultural industries employment as share of total employment in New Orleans, decreasing from 7% in 2015 to 6% in 2016. Nationally, the core cultural industries remain constant at around 3%.

Employment in Core Cultural Industries as Share of Total Employment, 2002-2016

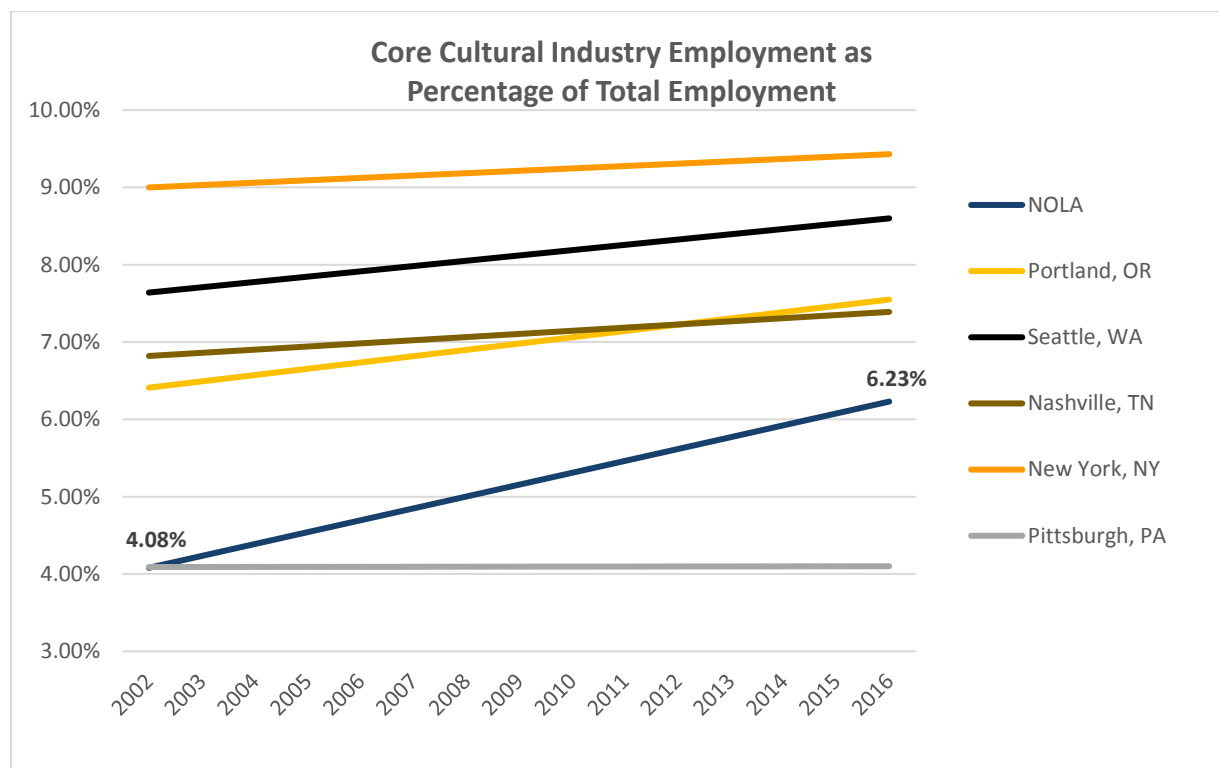


Compared to other U.S. cities with significant cultural industries, New Orleans' core cultural industry employment as a percentage of total employment is increasing rapidly.

Core cultural jobs in New Orleans were compared to a set of cities that are comparable in size or that are well known as centers of cultural employment.⁴ In 2002, the core cultural industries in New Orleans were of less relative importance in the city's general economy in comparison to these cities. However, in more recent years, the city has exceeded other comparable cities in the relative importance of the core cultural industries.

⁴ Data for each of the cities were based upon the county in which the city was located. In the case of New York City, the five counties that comprise New York City were combined.

Looking more closely at the peer cities whose core cultural economies have grown as a share of all jobs in the past 14 years, New Orleans' increase in share is markedly more pronounced with a 2.5% increase. Other cities increased by between .01% and 1.14%.



As a whole, the cultural industries comprise the second largest job sector in the city's economy. Only tourism, which includes many industries that are also part of the cultural sector, has a greater number of jobs than the cultural industry. Furthermore, the cultural industries are the second fastest growing sector of the largest employment sectors since 2002, second only to educational services. The extreme growth of the educational services sector is due to the transfer of jobs from traditional public schools (counted under government) to charter schools (counted under private education). The large decline in government employment is also associated with this shift.

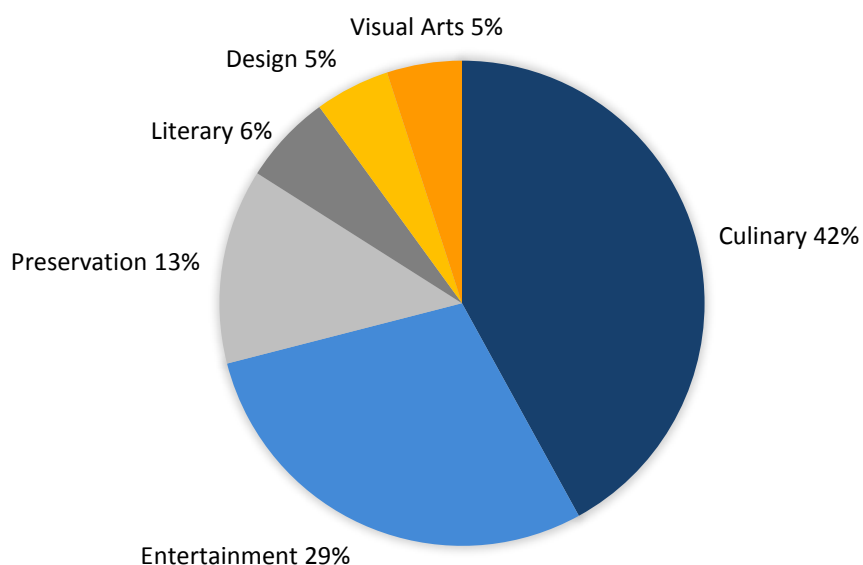
Largest Industry Sectors in New Orleans by Employment, 2016

Description	2002 Jobs	2016 Jobs	% Change
Tourism	43,426	45,296	4.1%
Cultural	29,737	37,793	21.3%
Government	63,014	32,021	-96.8%
Health Care and Social Assistance	31,422	27,718	-13.4%
Educational Services	16,364	23,097	29.2%
Professional, Scientific, and Technical Services	19,532	21,977	11.1%
Retail Trade	22,175	18,649	-18.9%
Life Science	27,985	18,014	-55.4%
Administrative and Support and Waste Management and Remediation Services	19,650	16,341	-20.2%

THE CULTURAL SEGMENTS

Over 40% of the cultural industry jobs are in the Culinary Arts and 29% are in Entertainment. The Culinary Arts segment accounts for over 15,700 jobs including employment in locally owned, full-service restaurants, catering, specialty food stores, and food processing. Entertainment accounts for over 11,100 jobs including those in film, digital arts, broadcasting, the performing arts (music, dance, and theater), and music production.

Cultural Industry Segment Employment as Percentage of Total Cultural Industry Employment, 2016



While the Entertainment and Culinary segments took the largest blows after Katrina, those segments have also seen the most dramatic growth overall since 2002. These segments, which account for the largest component of the cultural economy and the largest growth since 2002, also experienced the most fragility during the year following Katrina. So, the other segments—Design, Literary Arts, Preservation, and Visual Arts—though growing less rapidly, also demonstrate less variability.

Literary Arts and Design jobs have decreased in the past 14 years and, while Design jobs have been increasing steadily since 2011; jobs in the Literary Arts in the past year have continued to decrease. With the exception of Design, all of the core cultural industry segments are now more highly concentrated in New Orleans than in the nation as a whole.

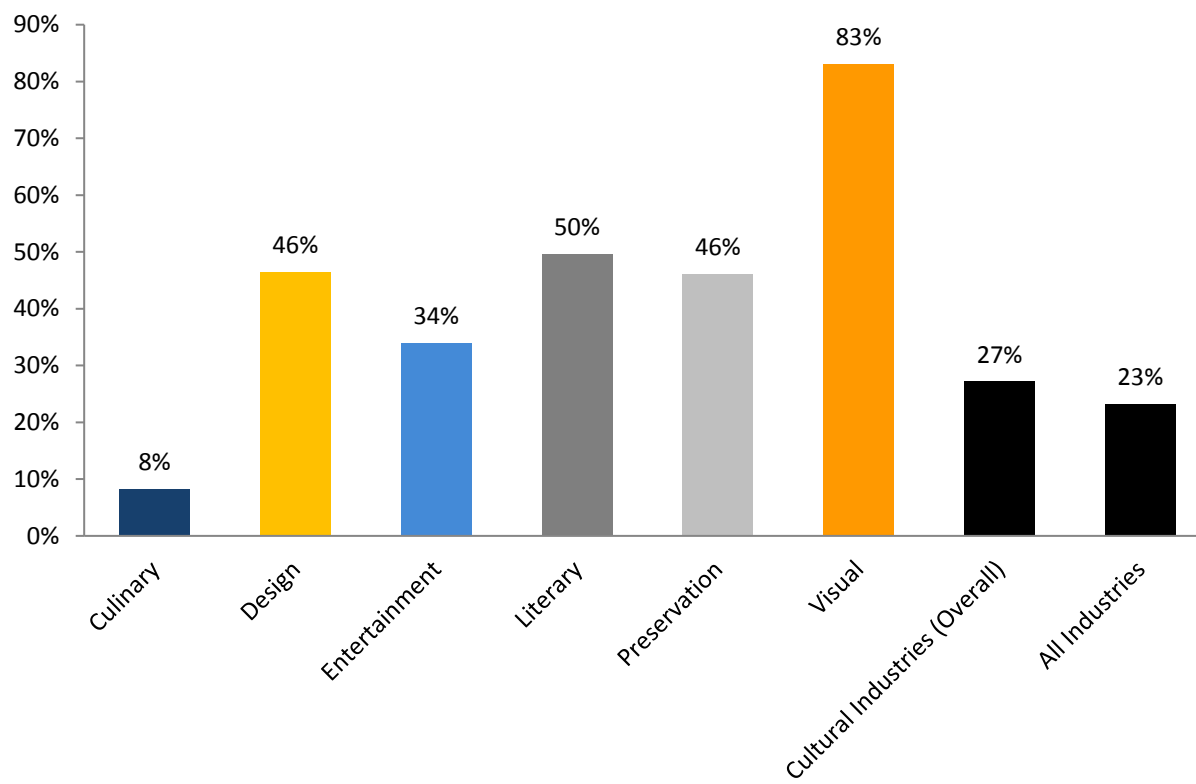
The Entertainment segment in New Orleans compares favorably with many other cities, with employment growth far exceeding levels in all other communities known for their Entertainment sector. While the total size of the Entertainment segment in New Orleans is still well below other cultural

centers such as Los Angeles, New York, and San Francisco, the overall growth in employment since 2002 far exceeded any of the other cities in the comparison group. The Entertainment segment in New Orleans exceeded Portland, Oregon and Austin, Texas.

Segment	Employment Change Since 2005	% Change
Culinary	7,898	100%
Entertainment	4,676	72%
Visual Arts	533	42%
Design	333	21%
Preservation	554	12%
Literary Arts	30	1%
Total	14,024	59%

Self-employment and freelancing remain a critical component of the economic structure of the cultural industries with all but one segment far exceeding the average rate of self-employment in all New Orleans industries. While only about 8% of jobs in the Culinary segment involve self-employment, self-employment or contract work is a norm in the other cultural segments. This is highest in the Visual Arts segment where 83% of all of the jobs are in this category, but is also a critical form of earning income in the Literary and Design segments.

Percent of Jobs from Self-Employment by Segment, 2016



CULTURAL OCCUPATIONS OUTSIDE OF CULTURAL BUSINESSES

In addition to the jobs counted in previous sections of this analysis, there are thousands of cultural workers in the city who work for employers outside the cultural industries. If these jobs are included, there are probably close to 40,000 jobs related to the city's cultural economy.

Cultural occupations are different from jobs in cultural industries. A musician or graphic artist, for example, is an occupation. A musician could be self-employed, could work in a creative industry such as theater, but could also work in a non-creative industry such as a religious institution. Similarly, a graphic artist could work for herself, could work for a graphic Design firm (a cultural industry), or could work for a large financial institution in its communications department. To get a more complete picture of the economic importance of the cultural economy, it is thus also important to consider those individuals who have a "cultural occupation" but may be employed outside of the cultural industries.

An analysis of EMSI's occupational data and staffing patterns found that there are a total of 15,831 individuals who are in creative occupations, a 20% increase since 2002. A large number of these, approximately 8,437 or 53%, are self-employed and have been counted in the previous analysis of cultural industries. However, there are approximately 3,321 individuals in cultural occupations who have wage and salary jobs outside of the cultural industries. If these cultural jobs are added to the 37,800 jobs in the cultural industries, the total number of jobs associated with the cultural economy is closer to 41,000.

Cultural workers are employed throughout the non-cultural industries, but there are particularly large clusters of them working in education, religion, and hospitality.

The most important employers of cultural workers outside the cultural industries are the city's institutions of higher education. According to EMSI's staffing patterns data, there are more than 556 cultural jobs at colleges, universities, and professional schools. This number does not include librarians or library technicians, since this report counted jobs in these occupations as working in a cultural industry. It also does not include professors or other postsecondary teachers, since EMSI collapses all of the postsecondary teaching SOC occupation codes into a single occupation code.

Beyond educational institutions, some of the largest employers of cultural workers are churches and other religious organizations. There are roughly 280 wage and salary jobs in cultural occupations working in this area, mostly musicians, singers, and music directors. In fact, of the 429 musicians, singers, and musical directors in New Orleans who do have a wage and salary job (vs. working in the gig economy) almost half, or 206, work in a religious organization.

There are also many cultural workers who work in the hospitality industry, retail trade, and manufacturing. This includes cultural workers employed by the casino hotels and Designers working in some of the city's manufacturing companies and commercial establishments

Finally, there are many individuals in cultural occupations who work in the government. There are 572 individuals with cultural occupations who work in state government, the federal government, and the city. A number of these work for state and local education providers (i.e., state colleges and university and city schools).

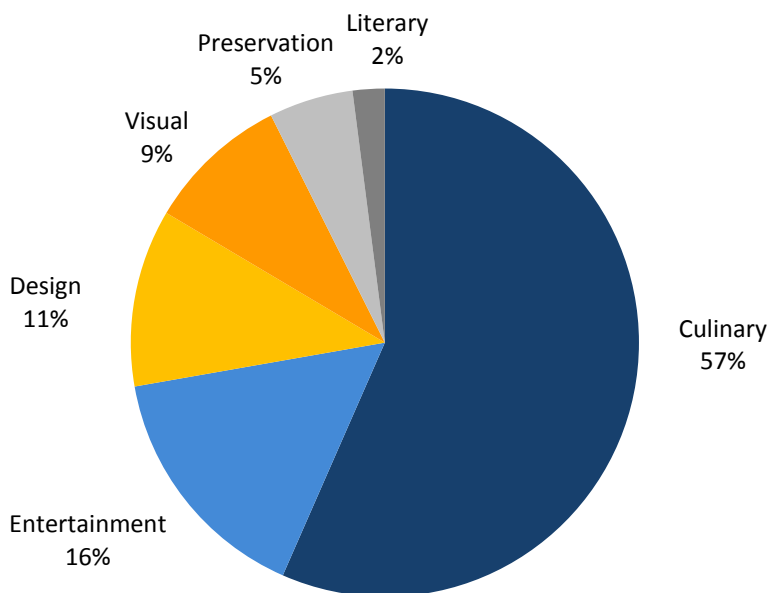
ECONOMIC CONTRIBUTIONS OF THE CULTURAL ECONOMY

BUSINESSES

Cultural businesses are locally owned or operated and provide a service or product in one of the six cultural economy segments defined on [page 6](#). National chain restaurants are excluded from the data so that the large Culinary sector truly reflects local talent. Other national and international companies that do not have a significant employment presence in the parish or do not do work in Orleans Parish were excluded from the data in order to give a better picture of New Orleans' cultural economy.⁵

This survey found 1,718 cultural businesses in New Orleans in 2016 ranging from cooking schools, restaurants, art galleries, and architects; to independent presses, music venues, specialty plasterers, and graphic design firms. There are 4.75% more businesses than in 2010. The largest increase in enterprises or independent workers was in the Design segment, which has risen by 50% since 2010. Finally, Culinary has gained many new businesses compared to 2010, with a 20% increase, mostly due to new restaurants and mobile food sellers.

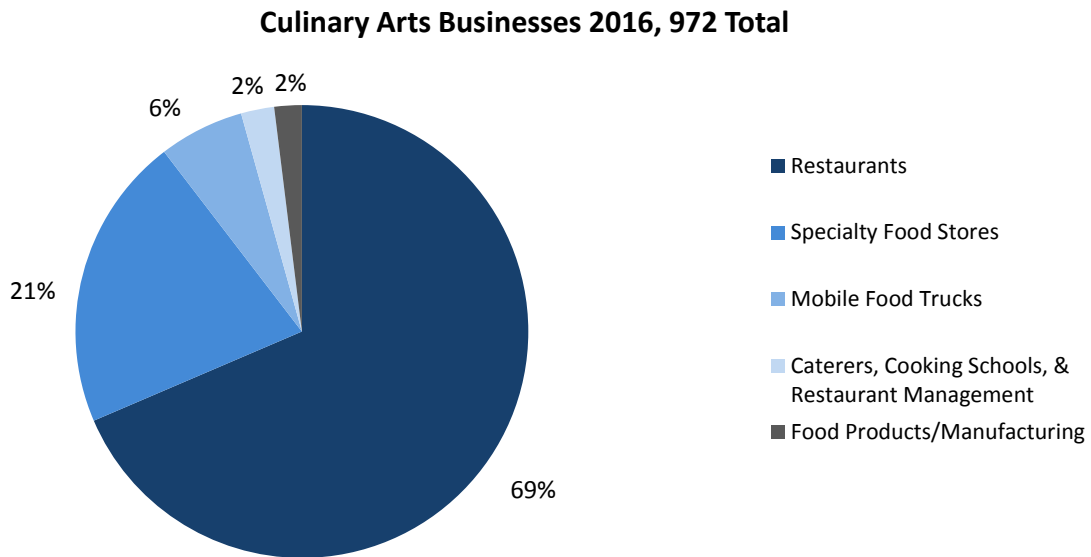
2016 Cultural Businesses by Segment



⁵ Please note that "Businesses" does not include non-profits. Cultural non-profits are covered in the Non-Profits section. It also does not include public institutions such as libraries, although university presses are included.

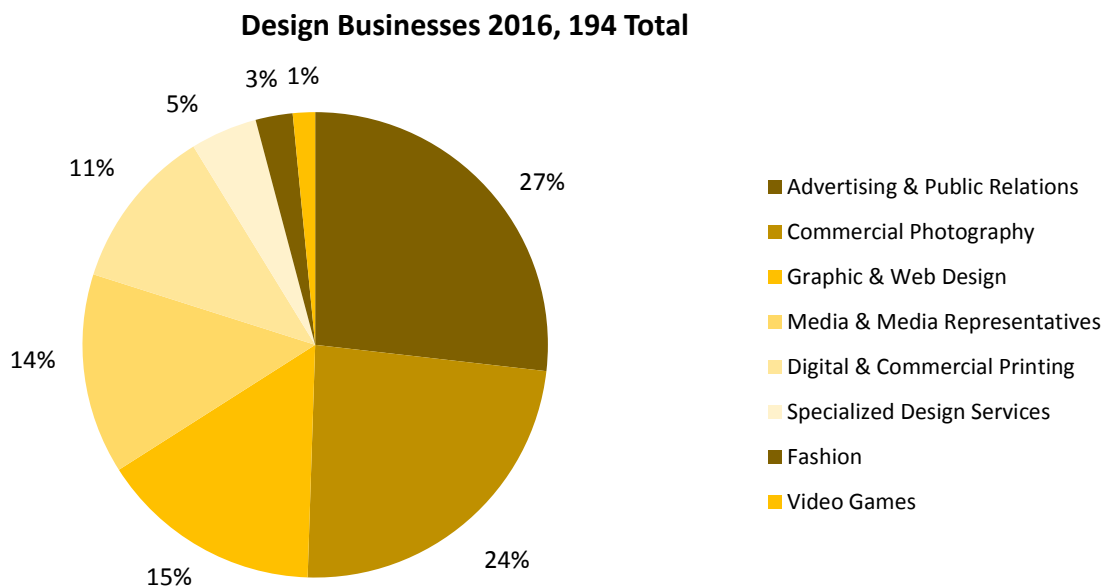
CULINARY

Culinary includes 972 of the following types of locally owned and operated businesses: caterers, cooking schools, food manufacturing, mobile food trucks, restaurants, restaurant management, and specialty food stores.



DESIGN

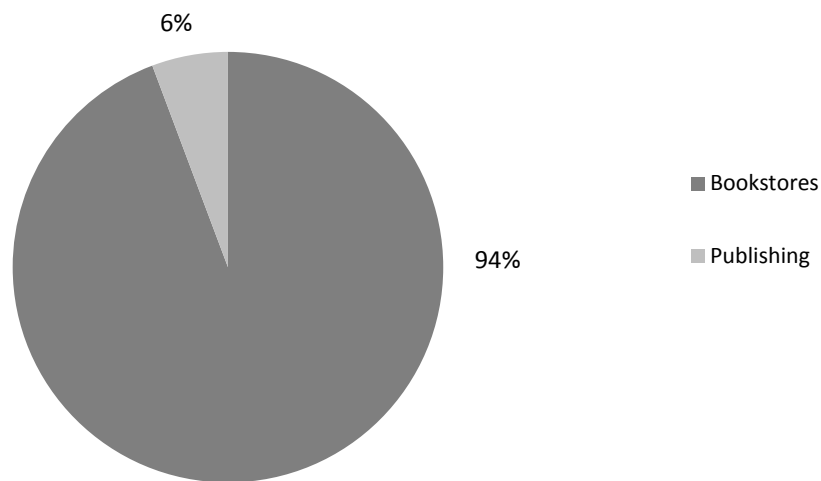
This segment contains 194 of the following types of businesses: advertising, public relations, digital and commercial printing, fashion, graphic and web Design, media and media representatives, commercial photography, and specialized Design services. Design is one of the most diverse segments, with even proportions of the various types of businesses throughout the city.



LITERARY

This is the smallest commercial segment including only 35 businesses comprised of presses/publishing businesses and bookstores. Bookstores make up 94% of Literary businesses in the city in 2014, while Publishing has decreased its share by 7% since 2014.

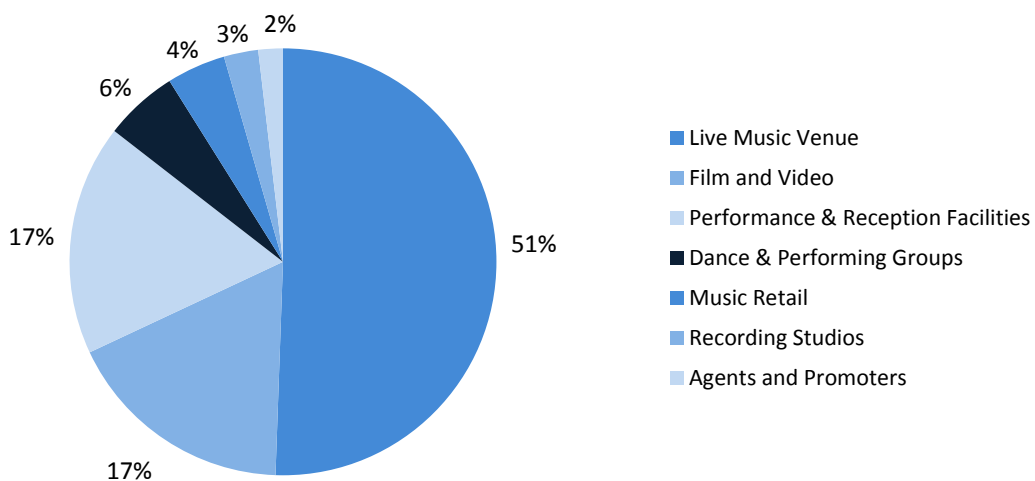
Literary Businesses 2016, 35 Total Businesses



ENTERTAINMENT

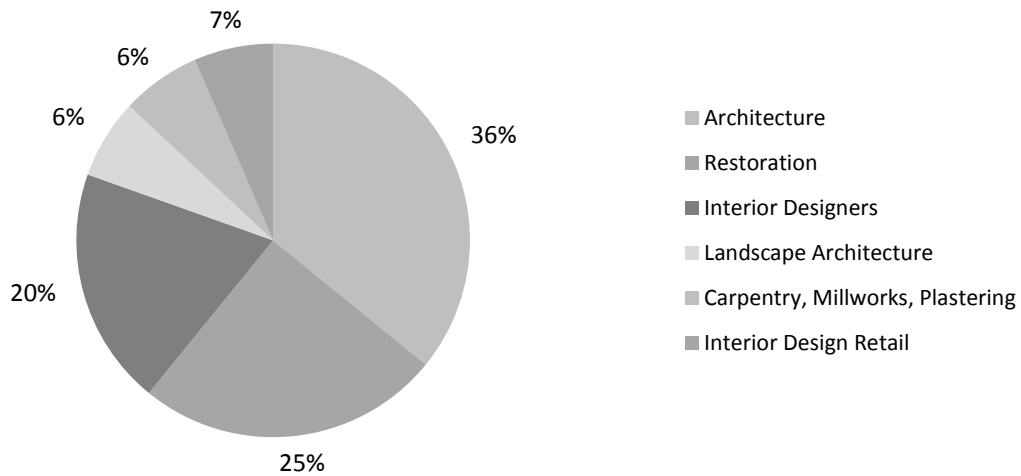
The Entertainment segment contains businesses of the following types: music and performing arts venues; film and video; performing groups; recording studios; retailers; and agents.

Entertainment Businesses 2016, 269 Businesses

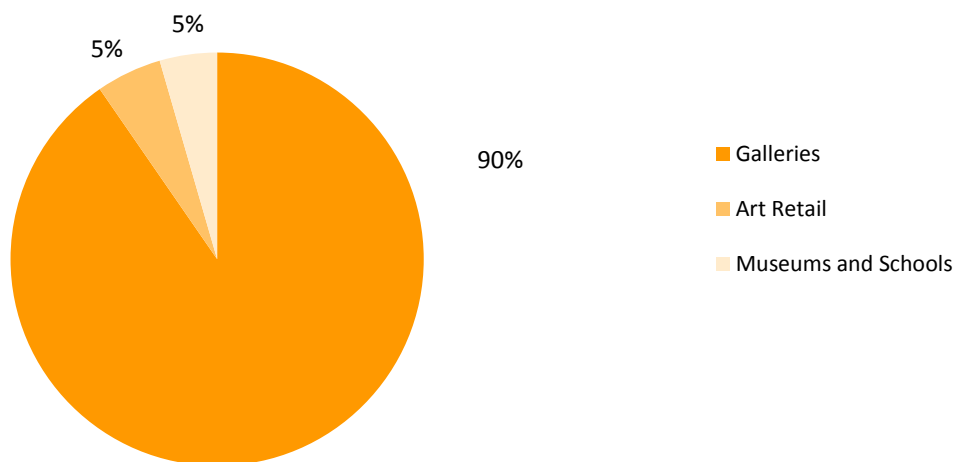


PRESERVATION

Preservation includes a selection of architects, interior Design retailers, interior Designers, landscape architects, restoration contractors and firms, renovation firms, and craftsmen/workshops that specialize in the Preservation of the built environment and the restoration of older homes and buildings.

Preservation Businesses 2016, 92 Businesses**VISUAL ARTS AND CRAFTS**

This segment includes 141 galleries. Art supply and craft product retailers, for-profit museums, and for-profit arts centers and schools are also included.

Visual Arts Businesses 2016, 156 Total Businesses

METHODOLOGY

Cultural businesses were counted from a variety of sources. The Bureau of Revenue and the Geographical Information Systems of the Information Technology and Innovation Department of the City of New Orleans provided the base business list with occupational codes. This list was created by looking for all businesses in the metro area with active accounts.

The Office of Cultural Economy selected those businesses whose occupational codes matched those used by Mt. Auburn Associates, a research firm procured by the Office of Cultural Economy, in the Employment chapter, and conducted primary research to correctly classify those businesses into one of the 6 cultural economy segments and confirmed their status as open businesses currently operating through the use of sales tax data. Next, the Office researched and contacted businesses throughout the city to record newer businesses that may not have been on the original Revenue list and to eliminate national chain stores and restaurants.



ECONOMIC CONTRIBUTIONS OF THE CULTURAL ECONOMY

EARNINGS AND WAGES⁶

Total earnings associated with the cultural industries, including wage and salary earnings, self-employment earnings, and sole proprietorships, have been growing rapidly since Hurricane Katrina. However, since last year, total earnings in the cultural sector slightly decreased by .2% which mirrors the similarly negligible increase in cultural industry jobs of 1.1%. Nevertheless, since 2002, there has been a growth of \$460 million in total earnings associated with the cultural industries, a growth of 35%.



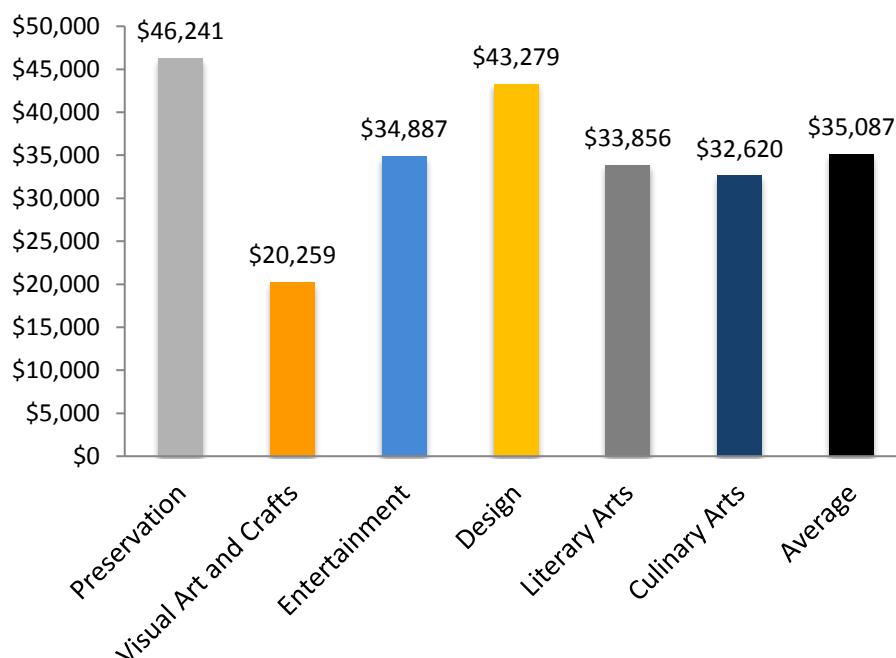
Annual earnings vary widely among the segments but, on average, have increased by about \$6,000 since 2002. The average earnings per job in the cultural industries are relatively low, about \$35,000, or well below the average earnings in the city of approximately \$52,000. The low average earnings are due to a number of factors, most notably the large number of low-paying jobs in the culinary sector. In addition, it is important to note that the earnings data include “proprietor” earnings. For many of those in the cultural industries, their earnings from any cultural work, whether that be music or writing, might be secondary to another job. In these cases, cultural industry earnings would be supplementing other

⁶ The wage data was researched by Mt. Auburn Associates, commissioned by the Mayor’s Office of Cultural Economy.

sources of income. The average earnings of the “covered” wage and salary jobs in the sector are much higher.

The cultural segment with the highest average earnings in New Orleans in 2016 was Preservation and Design. These segments include construction-related jobs as well as professional jobs such as architects and graphic designers. The lowest annual earnings were in the Visual and Culinary Arts segments, where in 2016 average earnings were \$20,259 and \$32,620, respectively. These low earnings figures are partly a reflection of the fact that many artists and food service workers split their hours between more than one job, and earnings are calculated per job, not per person.

Average Annual Wages by Segment, 2016



The cultural segment with the highest average earnings in New Orleans in 2015 was Preservation and Design. These segments include construction-related jobs as well as professional jobs such as architects and graphic Designers. The lowest annual earnings were in the Visual and Culinary Arts segments, where in 2015 average earnings were \$24,798 and \$31,117, respectively. These low earnings figures are partly a reflection of the fact that many artists and food service workers split their hours between more than one job, and earnings are calculated per job, not per person.

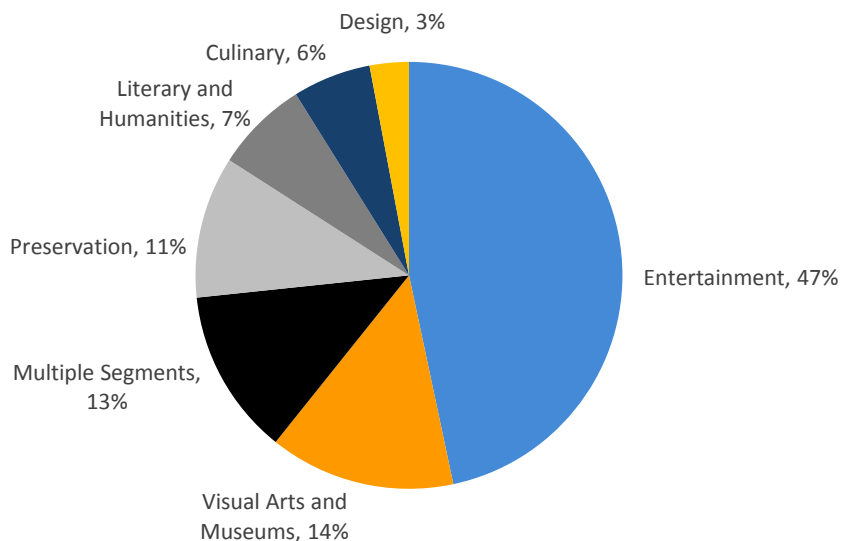
In every segment, average earnings grew between 2002 and 2015. However, with the exception of the Entertainment segment, most of the earnings growth happened between 2005, when Katrina hit, and 2006. This increase in average earnings occurred throughout the city’s economy, not just in the cultural industries, and it was probably a direct effect of the loss of many of the city’s lower income residents.

ECONOMIC CONTRIBUTIONS OF THE CULTURAL ECONOMY

NON-PROFITS

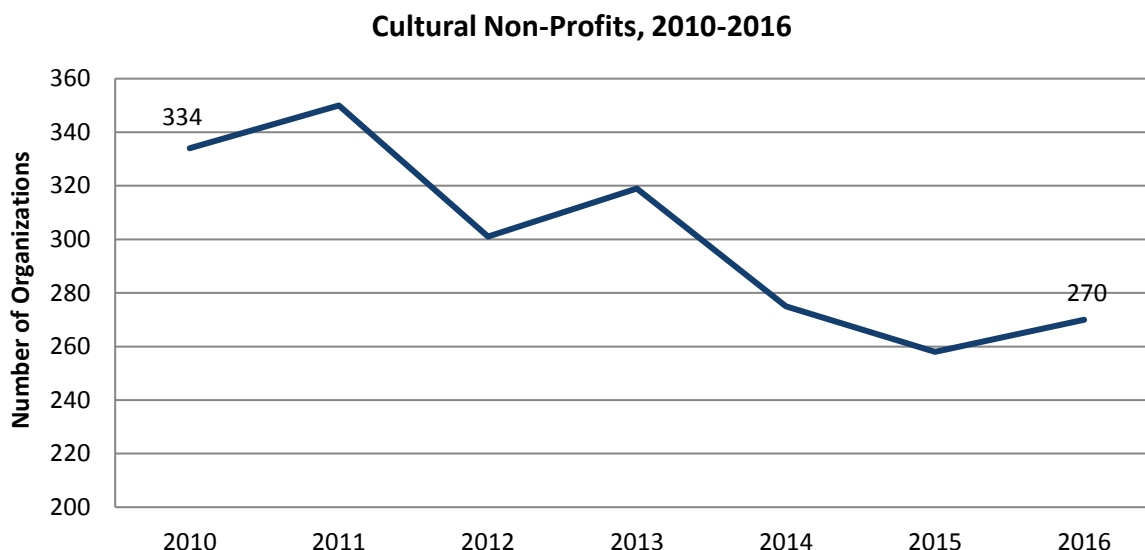
In 2016, 270 cultural non-profit⁷ organizations were found using a combination of data sources that focus on culture, the arts, and/or the cultural economy. Compared to 2015, this is a 5% increase. This is due in part to better counting of State of Louisiana non-profits, and organizations updating their financials with the IRS and thus becoming a 501(c)3 once more. Of the 270 organizations, 218 are 501(c)3s in good standing, 26 are state non-profits only, and 26 organizations were active, but had no official non-profit status due to late reporting or other issues.

2016 Cultural Non-Profits by Segment



Entertainment continues to be the predominant segment for cultural non-profits in Orleans Parish (47%); many of these organizations are performing groups, Carnival krewes, and social aid and pleasure clubs. Visual Arts and Museums remains in second place with 14% of non-profits. The Multiple Segments Designation represents the 13% of cultural organizations that devote themselves, and almost all their programming, to two or more cultural economy segments. Examples include the Arts Council of New Orleans, the Contemporary Arts Center, and the New Orleans Center for the Creative Arts. The Literary and Humanities segment includes the Louisiana Endowment for the Humanities, headquartered in the city, and historical and literary societies that collect or preserve literature or other historical traditions, items, sites, or archives. The Design organizations are those focused on media, graphic design, fashion, or communications and have the smallest share of organizations overall at 3%.

⁷ Either 501(c)(3) or registered non-profit with the state of Louisiana



OVERALL FINANCIALS OF CULTURAL NON-PROFITS IN 2014⁸

As in previous *Snapshots*, the revenue and assets of cultural non-profits were examined by segment to get a rough picture of cultural non-profit activity in New Orleans in 2013 and any significant changes from 2010.⁹ Overall, there was a 39% increase in revenue between 2010 and 2014.¹⁰ The Culinary segment gained four organizations and older organizations greatly increased their revenues, leading to revenues over double the amount from 2010. Multiple organizations almost doubled in revenue even though they lost a few organizations over the past 4 years.

Visual Arts and Museums receive the most revenue of all segments, primarily from admissions, grants, and contributions. While there are many more Entertainment-oriented organizations, they do not have as large of a revenue stream as museums, art schools, art centers, and other institutions included in the Visual Arts category.

The Visual Arts and Museums category still had the majority of assets (51%) in 2014. Museums have significantly more assets than other organizations, including buildings and collections. Multiple segment organizations are second with 23% of assets. This segment also includes organizations that run art centers that have spaces and programming across segments. Entertainment, with 12% of assets, is mostly made of performing groups and festival producing organizations, neither of which invest in

⁸ Data comes from: GuideStar USA™ and primary research by the Mayor's Office of Cultural Economy. Organizations in GuideStar that were determined to be inactive during 2014 were not included. Previous years' data was updated for missing financial information.

⁹ 990 tax forms for 2014 were examined for 208 of the 218 501c3 non-profits or 95%, as these were all that had available 2014 forms. Ten of the 218 organizations were in good standing with the IRS, but did not yet have a 2014 990 available. Twenty six (26) organizations, while still active in 2014, have had their status revoked by the IRS for failure to file a 990 over the past 3 or more years or declared inactive by the Louisiana Secretary of State. Twenty six (26) of the organizations were only State of Louisiana non-profits.

¹⁰ 2014 is the comparison year for this Snapshot because too many organizations did not have 2015 990s available at the time of this study.

physical assets to the extent that Visual Arts and Museums do. Culinary has comparatively few assets to the other segments, but this is because most of its programs take place in temporary spaces and outdoors, or consist of funding for scholarships or training, eschewing the need for permanent facilities and equipment.

Revenue by Segment

Year	2010	2011	2012	2013	2014	% Change 2010-2014
Segment	Total Revenue					
Culinary	\$5,276,541	\$8,868,966	\$9,025,685	\$11,579,282	\$17,635,698	234%
Design	\$6,276,536	\$6,105,428	\$6,918,289	\$6,425,417	\$1,109,694	-82%
Entertainment	\$66,077,157	\$73,706,987	\$76,674,379	\$80,165,989	\$93,182,187	41%
Literary and Humanities	\$8,917,574	\$9,134,865	\$9,550,649	\$8,490,888	\$9,104,095	2%
Multiple Segments	\$17,689,566	\$19,708,701	\$32,746,839	\$35,145,557	\$33,868,375	91%
Preservation	\$15,292,878	\$15,603,875	\$15,572,922	\$16,088,531	\$12,977,540	-15%
Visual Arts and Museums	\$91,133,233	\$103,379,670	\$105,031,712	\$111,632,115	\$124,648,417	37%
Totals	\$210,663,485	\$236,508,492	\$255,520,475	\$269,527,779	\$292,526,006	39%
Medians	\$160,062	\$178,343	\$192,777	\$223,559	\$240,524	
Averages	\$944,679	\$1,075,039	\$1,115,810	\$1,295,807	\$1,406,375	

Assets by Segment

Year	2010	2011	2012	2013	2014	% Change 2010-2014
Segment	Total Assets					
Culinary	\$8,071,252	\$9,675,256	\$11,112,734	\$11,418,299	\$12,215,306	51%
Design	\$4,093,332	\$3,033,071	\$3,079,209	\$2,424,539	\$2,413,549	-41%
Entertainment	\$64,731,979	\$59,616,489	\$62,201,802	\$64,637,754	\$74,245,424	15%
Literary and Humanities	\$33,677,299	\$51,509,706	\$29,339,070	\$26,757,564	\$24,568,369	-27%
Multiple Segments	\$120,336,017	\$116,552,353	\$128,498,498	\$142,164,498	\$146,776,366	22%
Preservation	\$50,587,469	\$49,838,612	\$49,761,731	\$50,741,877	\$51,284,284	1%
Visual Arts and Museums	\$258,313,031	\$257,961,664	\$258,476,216	\$303,981,629	\$326,727,596	26%
Totals	\$539,810,379	\$548,187,151	\$542,469,260	\$602,126,160	\$638,230,894	18%
Medians	\$138,438	\$146,952	\$141,536	\$185,154	\$197,306	
Averages	\$2,420,674	\$2,503,138	\$2,379,251	\$2,894,837	\$3,068,418	

SEGMENTS OF THE CULTURAL ECONOMY: ENTERTAINMENT

FILM AND VIDEO

OVERVIEW OF FILM INCENTIVES AND FILM NEW ORLEANS

Film New Orleans (FNO) is the primary liaison between film and television productions and the City of New Orleans. FNO is responsible for marketing and attracting film and television related business for the purpose of economic development, for assisting productions with the permitting process and in connecting with local Crew and Resources, and for facilitating good communication between productions and the local community to strike a balance between film activity and quality of life.¹¹

The city hosted 50 total feature film and television tax credit projects (each with local expenditures over \$300,000) in 2016.¹² Local expenditures for these projects are estimated at \$439 million for the New Orleans Region.¹³ There were an estimated 122 smaller, non-tax credit projects for 2016 (with local expenditures under \$300,000 each). These projects range from student films and independent films to commercials and major network news and sports broadcasts.

The state of Louisiana, through Louisiana Economic Development, offers a transferable incentive for total in-state expenditures related to the production of a motion picture. An additional labor incentive can be earned on the payroll of Louisiana residents that are employed by a state certified motion picture production. Only money spent on the production costs within the borders of the state of Louisiana will qualify for the incentive. That includes all services that are performed in Louisiana from residents and non-residents alike.¹⁴

In 2016, major productions included the films *Wolverine*, *Scream Season 2*, and *NCIS: New Orleans Season 3*, filmed entirely within the city and surrounding areas. New Orleans has become known for its recent blockbuster, independent, and critically acclaimed productions, including *Dawn of the Planet of the Apes*, *True Detective*, *Treme*, *Beasts of the Southern Wild*, and *Django Unchained*.

¹¹ From Film New Orleans website: <http://www.filmneworleans.org/>

¹² Number of productions each year is calculated by counting the number of productions that start filming in the city during the year.

¹³ Local expenditures each year is calculated by adding the local expenditures reported to the State by productions that complete filming in New Orleans during the year.

¹⁴ From the Louisiana Office of Entertainment Industry Development website: <http://louisianaEntertainment.gov/index.php/film/why-shoot-here/incentives/>

Major Film Projects 2016

Project	Production Type
NCIS: New Orleans Season 3	TV Series
Juarez (aka Wolverine)	Film
Scream: Season 2	TV Series
Queen Sugar	Mini-Series
Girl Trip	Film
Bad Moms	Film
Shock and Awe	Film
Geostorm Reshoots	Film
Mudbound	Film
The Domestics	Film
The Beguiled	Film
Supercon	Film
When We First Met	Film
Benji	Film
Pitbulls & Parolees Season 8	TV Series
Claws	TV Pilot
Half to Death	Film
Nightwatch Season 3	TV Series
Heart, Baby!	Film
Pure Country 3	Film
Big Easy Motors	TV Series
Comedy Central Half Hour Series	TV Show
Brothers Blood	Film
American Family Insurance	Commercial
Created Equal	Film

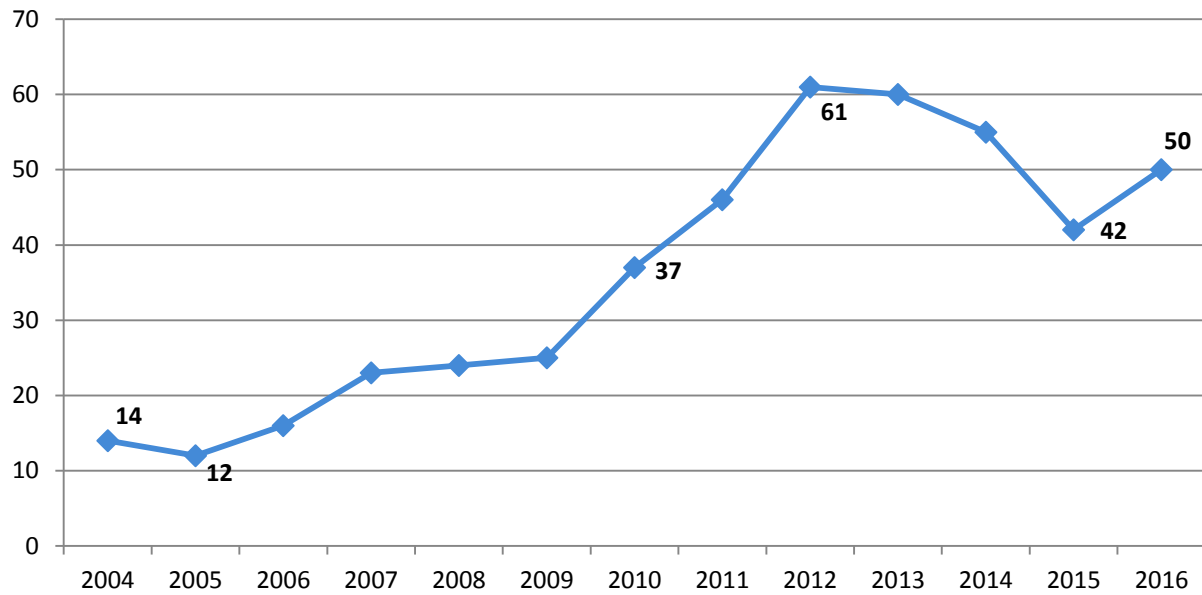
Project	Production Type
Cut Off	Film
Asian Provocateur	TV Series/Pilot
Pepsi	Commercial
Take Me to the River	Film
Panera	Commercial
Coca Cola	Commercial
Goodness Knows	Commercial
Popeyes	Commercial
The Deed	Film
The Muse	Film
68 Kill	Film
Fruity Pebbles	Commercial
Big Freedia Season 5	TV Series
Trulicity NOLA	Commercial
Crown Royal	Commercial
Spanish Popeyes	Commercial
Ragu Commercial	Commercial
Entergy Commercial	Commercial
Pumpkin Spice (Apple iPhone)	Commercial
Johnny Walker	Commercial
Nike Photo Shoot	Photography
The Passion - Pre Tapes	TV Show
It Takes A Killer	Film
The Bachelor	TV Episode
Popeye's	Commercial

OVERALL FILM ACTIVITY

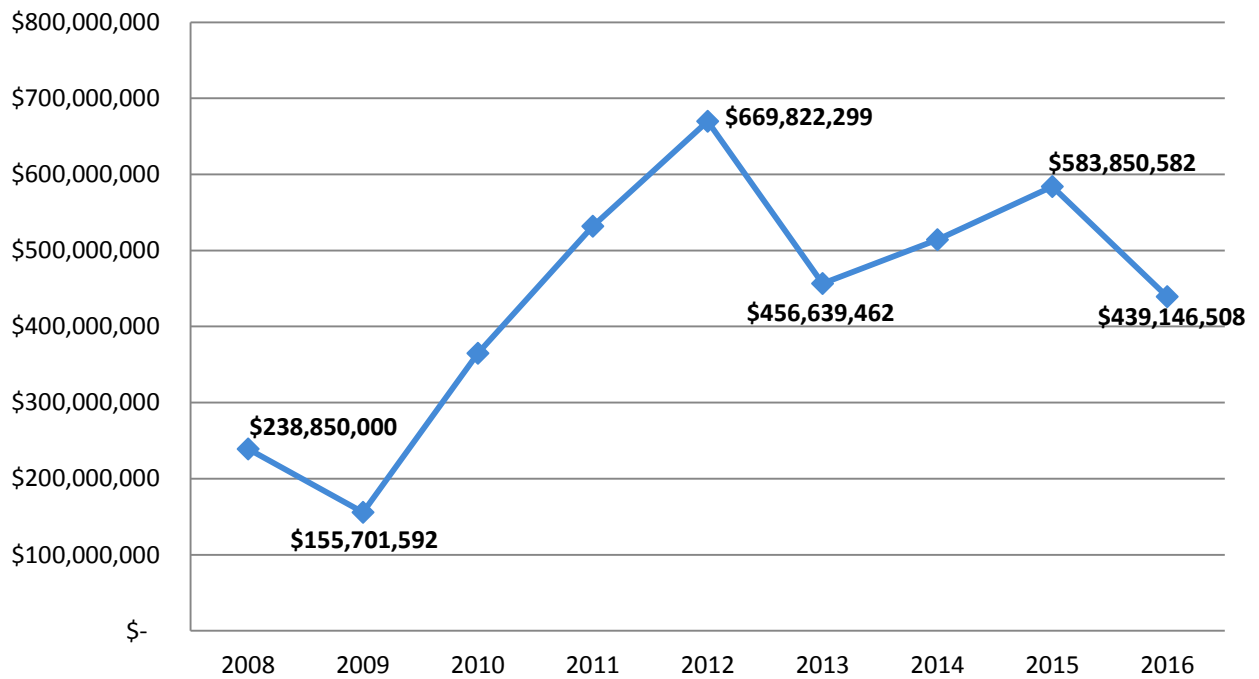
Since the introduction of the tax credits in 2002, New Orleans has seen steady growth in film and video productions spending over \$300,000 in state. Although Hurricane Katrina in 2005 caused a low point of 12 productions, the numbers have been steadily rising and gradually approaching a plateau. The city also is home to several TV series, including *NCIS: New Orleans*, *Scream Queens*, and more. Television series and larger productions provide constant exposure for our unique locations and culture, use local businesses and services on a regular basis, contribute to our economy, and employ local crew.

Productions' local expenditure has been vacillating around \$500 million, peaking at \$670 million in 2012, when a large number of feature projects such as *The Butler* and *Ender's Game* were filmed in the city. In 2015, local expenditure reached \$583 million, an increase of 13% from 2014. On average, productions have spent 63% of their total budgets locally over the last 6 years, and in 2015, 67% of the total budget was spent locally. The film industry has been, and is continuing to make a large investment in local labor, goods, and services.

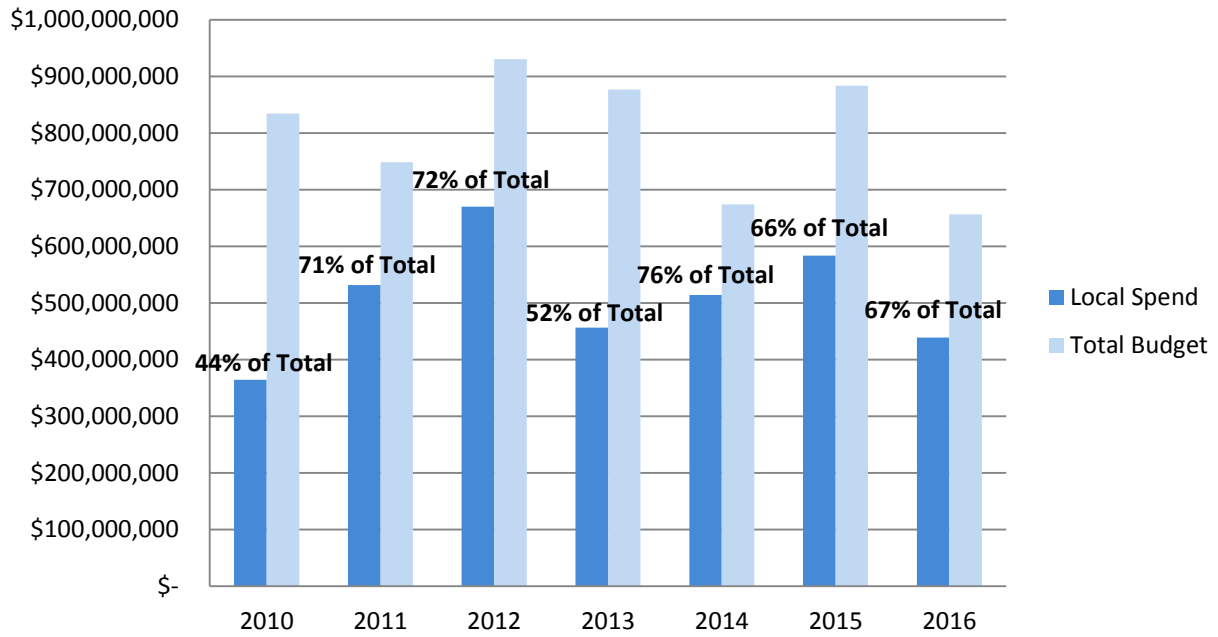
All Productions, New Orleans Region



Total Local Spend by all Tax-Credit Projects in New Orleans Region



Local Spend Compared to Total Tax Credit Project Spend



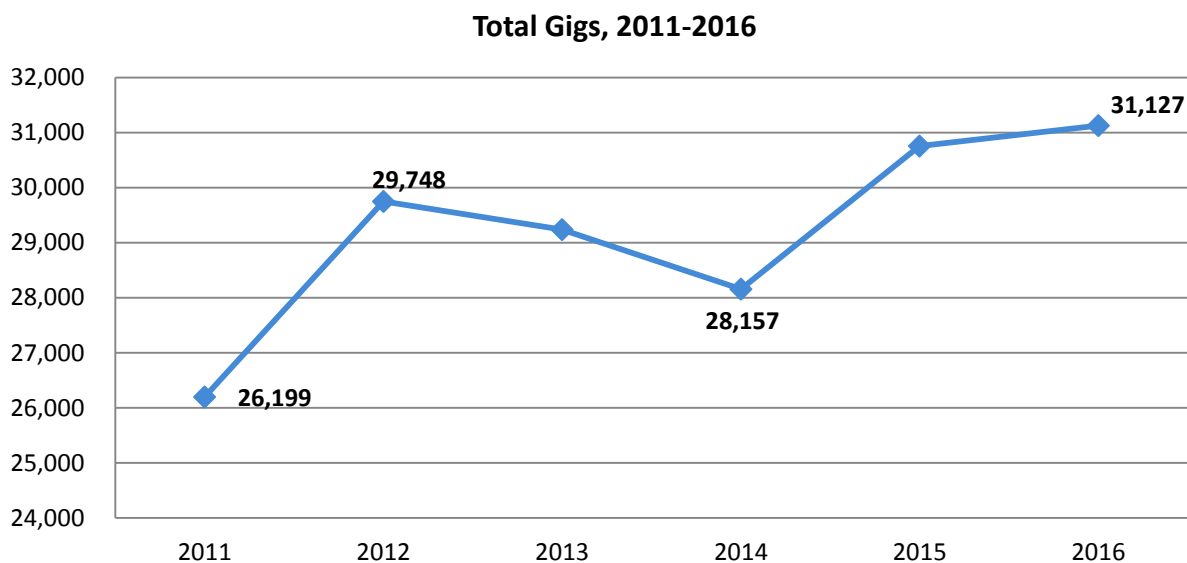
SEGMENTS OF THE CULTURAL ECONOMY: ENTERTAINMENT

MUSIC

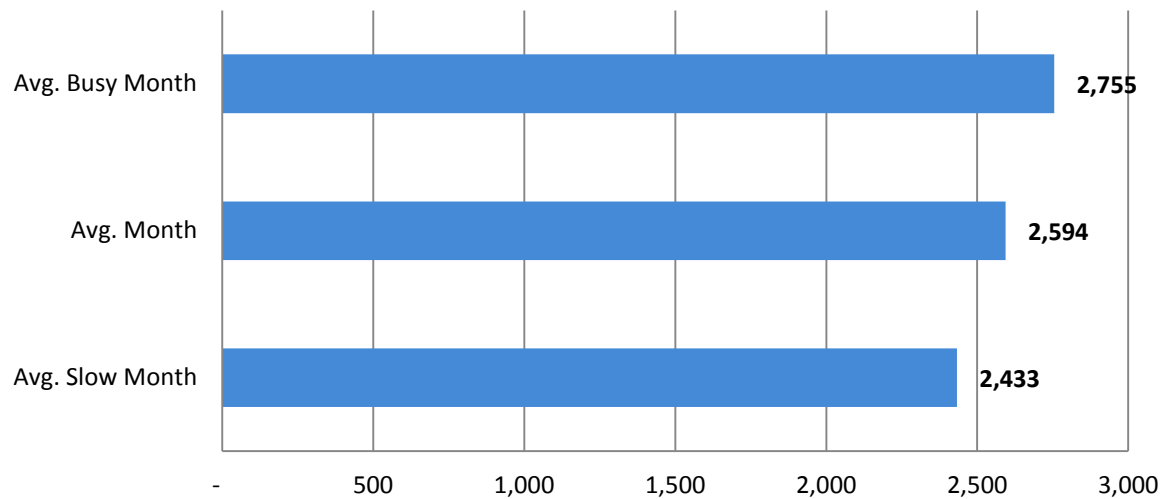
MUSIC PERFORMANCES AND ECONOMIC IMPACT

In the Businesses chapter, this survey found that 51% (136) of Entertainment businesses are live music venues in 2016. Of all the drinking establishments in the city, we estimate that 30% have live music or DJs regularly. These are the bars and clubs that host local musicians multiple weekdays and weekends. To get an idea of how these venues and an estimated 4,000 individual musicians impact our economy, this survey looks at gig data. The Mayor's Office of Cultural Economy has compiled data on the number of gigs per year by venue and differences in those offerings by month, weekday/weekend, and festival days.

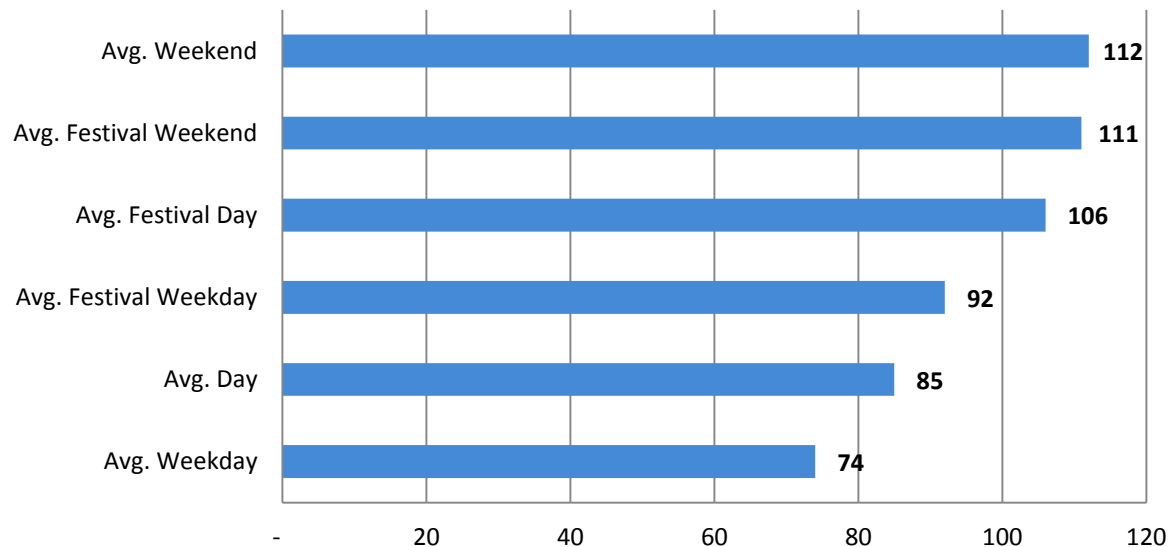
Examining the frequency and timing of live music gigs in New Orleans in 2016 will give us more information on what work is available to local musicians and how large events, particularly music festivals, effect the number of gigs. There were 31,127 music gigs last year, 19% more than in 2011 when the gig data starts.



The 2016 data shows that high volume tourism months (busy) have 13% more gigs than lower volume months (slow). For the fifth year in a row, the difference between tourism seasons seems to be negligible when compared to days of the week and especially festival days.

Average Music Gigs per Month, 2016

When we examine the average local music gigs per day, it can tell us what effect weekends¹⁵ and special events have on performance opportunities for musicians. Festivals have a large impact on the average number of gigs that are not related to the festival (25% more gigs on average on a festival day as opposed to an average day). Festivals taking place in the city tend to increase gigs on week days and any given day overall.

Average Music Gigs per Day, 2016

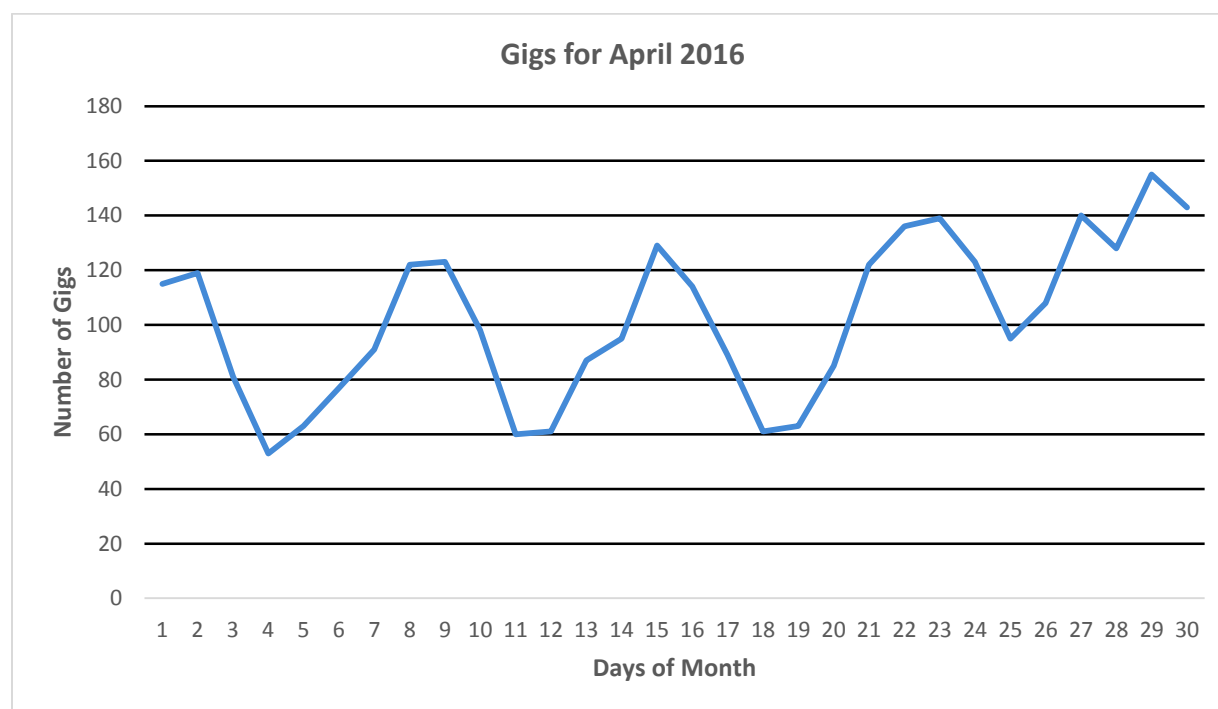
¹⁵ Weekends in this data refers to Friday and Saturday gigs, most of which take place in the evenings. Weekdays refers to Sunday through Thursday gigs, again, most of which take place in the evening.

The impact of festivals and events then, particularly music festivals, is positive on the number of local live music gigs in the city and therefore for performance opportunities for local musicians. Of course, some festivals bring in large numbers of regional and national visitors and can be related to tourism.

But it would appear that the busy tourism season has less of an impact on gigs than music-related events. The events that most positively affect gigs are those that take place near live music venues, such as French Quarter Festival. It makes sense that venues at or near a festival location book more musicians during the festival to capitalize from the presence of a potentially larger audience.

During the rare times when a major festival or event is not taking place in New Orleans, gigs tend to concentrate on the weekends and drop off sharply during the week. An average weekend day has 112 performances and an average weekday only 74, or 34% less than weekends. This concentration is not solely due to an increase in the number of venues offering live music on Fridays and Saturdays, although that is certainly the case, but also to an increase in multiple gigs at single venues. So a bar that only features one band on Wednesdays and Thursdays may feature anywhere from 2 to 5 on a weekend, increasing the number of gigs on that night.

Below is a graph of gigs during April 2016. Notice the large difference between weekdays and regular weekend days. At the end of the month, the New Orleans Jazz and Heritage Festival begins, and it is apparent how much the festival increases gigs in outside venues.



Live Musical Gigs per Day 2016¹

	Totals																																	
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	Month	Sun-Thurs	Fri-Sat
Month																																		
January	64	87	63	44	48	62	74	110	120	71	57	53	61	85	116	117	89	64	51	72	88	110	110	86	53	54	65	80	110	117	83	2464	1320	1061
February	47	50	59	87	113	117	91	102	68	59	81	108	108	83	60	56	74	86	121	123	84	64	60	80	94	130	120	98	55			2478	1538	940
March	56	60	95	118	109	92	64	61	70	91	117	117	106	70	67	83	102	126	115	104	71	65	76	119	129	122	98	64	65	79	98	2809	1856	953
April	115	119	81	53	63	77	91	122	123	98	60	61	87	95	129	114	89	61	63	85	122	136	139	123	95	108	140	128	155	143		3075	1780	1052
May	111	62	66	73	86	125	117	77	57	62	82	96	133	131	95	64	65	82	98	134	124	102	66	72	75	96	122	125	97	64	64	2823	1908	1011
June	62	68	107	113	98	59	65	82	99	117	118	102	62	61	74	83	127	114	45	18	29	28	46	120	116	91	60	58	79	81		2382	1531	1284
July	70	70	56	42	36	51	69	90	87	72	62	50	61	77	96	105	88	59	58	73	80	97	102	86	67	58	66	81	109	102	82	2302	1374	928
August	44	57	58	85	99	94	78	46	52	64	84	99	89	72	51	50	69	83	101	97	78	50	55	60	75	103	110	75	56	52	57	2243	1451	792
September	69	94	104	78	66	67	68	87	109	104	83	66	69	76	94	108	103	77	63	67	75	89	102	104	87	67	68	76	84	119		2523	1576	947
October	98	75	66	65	77	95	121	101	84	67	67	71	96	116	111	87	66	79	79	106	124	128	100	70	74	90	99	120	118	85	89	2824	1787	1037
November	66	81	98	118	123	94	62	70	92	110	118	132	96	76	76	89	98	129	138	101	72	73	84	52	115	117	92	67	68	86		2793	1803	990
December	78	102	99	64	50	62	71	81	96	99	76	59	64	72	86	108	99	78	49	63	74	76	105	59	40	56	69	80	87	111	98	2411	1435	976
Totals																																31127	19359	11971

Slow Months
Fridays and Saturdays
Mardi Gras
Congo Square Rhythms Festival
French Quarter Festival
Jazz and Heritage Festival
Bayou Boogaloo
Cajun Zydeco Festival
Essence Festival
Satchmo Summerfest
Crescent City Blues and BBQ Festival
VooDoo Music Experience
Treme Creole Gumbo Festival
New Year's Eve

¹ Music Gig data is from WWOZ Livewire Music Calendar Archives; <http://www.wwoz.org/new+orleans+community/music+calendar>

FESTIVALS AND EVENTS

OVERVIEW

In New Orleans, festivals are a way of life. With 136 festivals, events, and outdoor markets, New Orleans has more festivals than weekend days in the year. While many of these events primarily feature a single part of our local cultural economy such as performing arts, food, or visual art, almost all festivals and even farmers and art markets include a combination of all three or more aspects of New Orleans cultural life.

Harrison Avenue Marketplace features food, music, culinary demonstrations, art and more. Large music events such as the French Quarter Festival have both 20 stages for music and gourmet food stands from local restaurants. In fact, the food vendors and menu offerings are listed and dissected in local papers as much as the music. The Jazz and Heritage Festival also features an exclusive crafts and art market, selling local artists', sculptors', and jewelry designers' wares. In recent years, other large music festivals such as Essence Music Festival and Voodoo Experience have also added art marketplaces to their events as well as local food vendors.

Every event in New Orleans is unique, from an annual neighborhood festival such as the Freret Street Festival to the citywide celebration of Mardi Gras. This chapter will provide an overview and listing of many of the annual festivals here in New Orleans, starting with the types of festivals that took place in 2016 and an estimate of attendance for all 136 festivals included in this year's Snapshot. Using commissioned economic impact studies, we will then examine major events and their economic and tourism impacts.

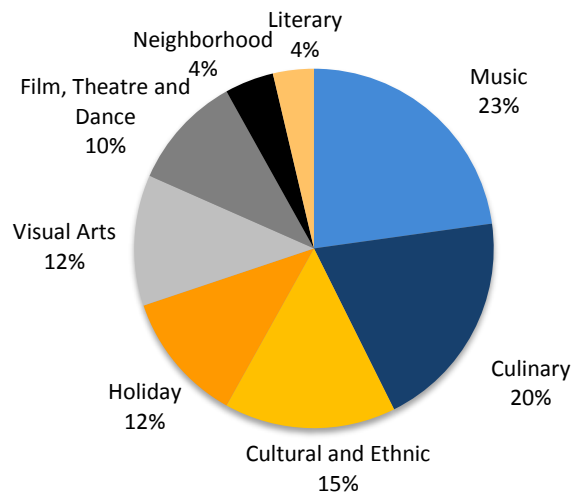
FESTIVAL OVERVIEW BY CULTURAL ECONOMY SEGMENT

Of the festivals and recurring markets surveyed here¹⁶ Entertainment festivals are the most common; 23% of the 136 festivals were categorized as Entertainment festivals. Again, it is important to remember that most of these events feature more than one category, the most common combination being food and art. Visual Arts also are often featured at events through art markets. Events were categorized by their dominant characteristic. So although Jazz Fest features food and visual art in addition to music, its primary purpose is music. The New Orleans Po-Boy Festival on Oak Street has music and visual art vendors, but its focus is the multitude of food vendors serving New Orleans' most famous sandwich and is thus categorized as a Culinary festival.

Culinary (20%), Cultural and Ethnic (15%), and Holiday (12%) are the next most common types of festivals. Cultural and Ethnic festivals include the many events celebrating New Orleans' African, Native American, Caribbean, French, Spanish, Latin American, Italian, Cajun, and Irish heritage and current culture and populations.

¹⁶ Festival data was acquired through primary internet research, using existing material from the *2010-2014 Snapshots*, and using search engines. New festivals were included to the extent possible. Some festivals that are small in size or are not recurring festivals may not be included.

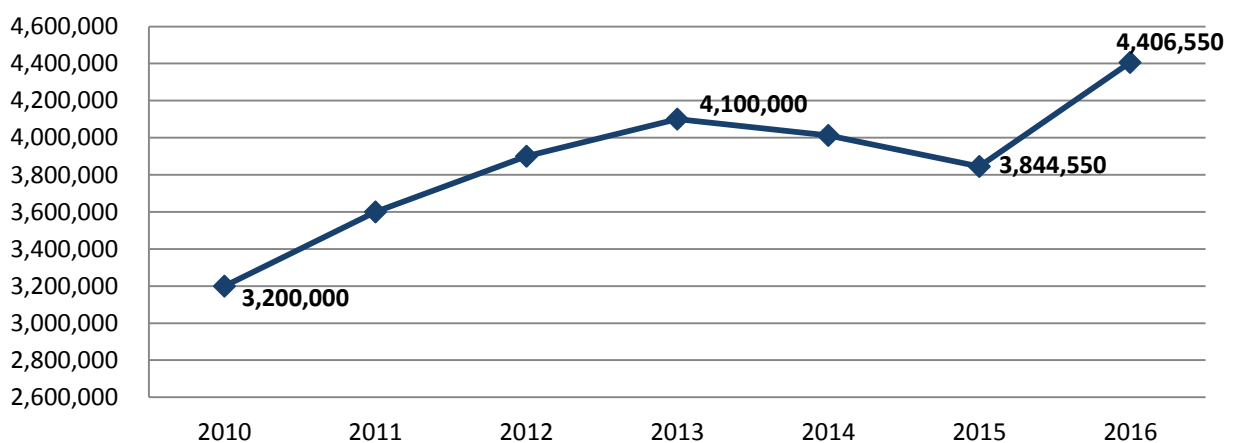
Festivals and Events by Type, 2016



OVERALL ATTENDANCE ESTIMATE

The City has several larger festivals and events, most notably Mardi Gras. The total attendance for Mardi Gras, French Quarter Festival and Essence in 2016 was 2.6 million. For the remaining events, we can roughly estimate the number of attendees if we use average sizes for small (500 attendees), neighborhood (1,500), mid-size (4,000), large (10,000-15,000), and Downtown/French Quarter events (20,000-25,000).

Total Estimated Event Attendance, 2010-2016

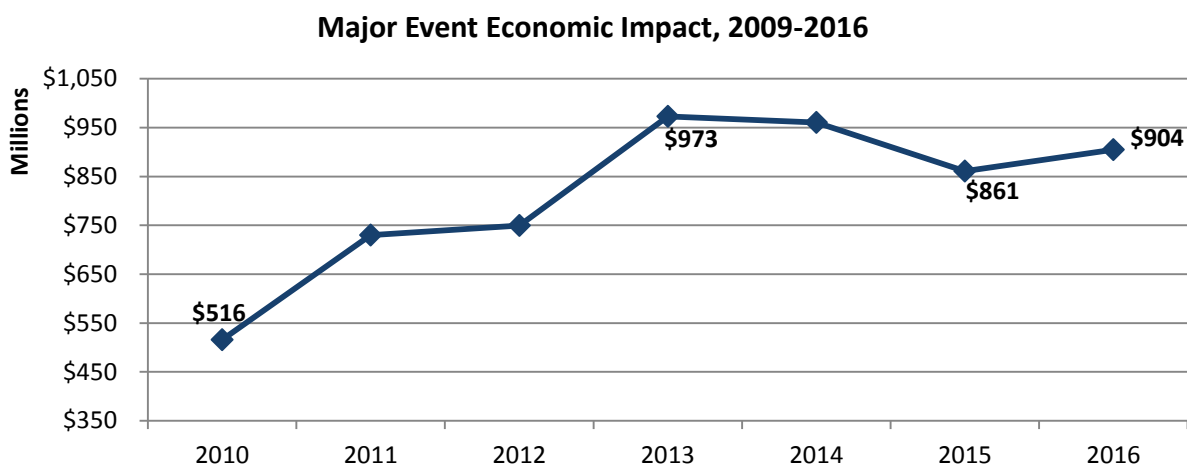


Of course, this estimate is not only rough, but probably also undercounting some events and overcounting others. However, using this estimate, New Orleans' festivals enjoyed the patronage of 4.4 million people in 2016, a 15% increase since 2015. Festivals are increasingly popular in recent years, and many, such as the French Quarter Festival, Tales of the Cocktail, and the Po-Boy Preservation Festival have grown impressively over the past 3-4 years. Finally, many people, especially locals, attend more than one festival, so there is overlap among this number.

MAJOR EVENT ECONOMIC IMPACT

Because of the frequency and popularity of festivals and events in New Orleans, some festival organizers conduct or commission their own economic impact surveys and studies each year. The information they gather helps them gather sponsorships and publicity, as well as track the health of their festival and input from attendees to improve future events.

There has been a general increase in attendance of major events from 2009-2016. More people are attending major events, markets, and mid-size festivals every year. Tourists at events such as Essence and Tales of the Cocktail outnumber locals, increasing economic impact of these events through hotel stays, restaurant spending, and shopping.



Almost \$1 billion in economic impact was calculated for all major events.¹⁷ This is a 5% increase from 2015 and a 75% increase from 2010. Mardi Gras' economic impact increased by 66% from 2011. The economic impact numbers above measure mainly the impacts of out-of-town visitors, spending money on lodging, meals, and entertainment.

¹⁷ Major events include: Mardi Gras, French Quarter Festival, Essence Festival, and Tales of the Cocktail

Festival	Type	Month
KING CAKE FESTIVAL	Culinary Arts	January
TET LUNAR NEW YEAR	Holiday	January-February
REDD LINEN NIGHT	Visual Arts & Crafts	February
MARDI GRAS	Holiday	February-March
FOOD REVUE	Culinary Arts	March
FOODFEST: AMERICA'S HOMETOWN EATS	Culinary Arts	March
HOGS FOR THE CAUSE	Culinary Arts	March
FETE FRANCAISE	Cultural & Ethnic	March
INDIA FEST	Cultural & Ethnic	March
SUPER SUNDAY DOWNTOWN	Cultural & Ethnic	March
SUPER SUNDAY UPTOWN	Cultural & Ethnic	March
SUPER SUNDAY WESTBANK	Cultural & Ethnic	March
NEW ORLEANS CHILDREN'S FILM FESTIVAL	Film & Video	March
PATOIS FILM FEST	Film & Video	March
EARTH FEST	Holiday	March
PARASOL'S ST. PATRICK'S DAY BLOCK PARTY	Holiday	March
TENNESSEE WILLIAMS LITERARY FESTIVAL	Literary	March
BACH AROUND THE CLOCK	Music	March
BUKU FEST	Music	March
CONGO SQUARE RHYTHMS FESTIVAL	Music	March
SACRED MUSIC FESTIVAL	Music	March
SOUL FEST	Music	March
ART IN BLOOM	Visual Arts & Crafts	March
FASHION WEEK	Visual Arts & Crafts	March
NEW ORLEANS SPRING FIESTA	Holiday	March-April
CRAWFEST	Culinary Arts	April
NOLA CRAWFISH FESTIVAL	Culinary Arts	April
TASTE AT THE LAKE	Culinary Arts	April
ASIAN HERITAGE FESTIVAL	Cultural & Ethnic	April
NOLA PYRATE WEEK	Cultural & Ethnic	April
UMOJA CELEBRATION OF THE AFRICAN CHILD	Cultural & Ethnic	April
FLEUR DE LINDY SWING HOP DANCE FESTIVAL	Dance	April
FF 3	Film & Video	April
NEW ORLEANS EARTH DAY FESTIVAL	Holiday	April
CHAZ FEST	Music	April
FRENCH QUARTER FESTIVAL	Music	April
FRERET STREET FESTIVAL	Neighborhood	April
NEW ORLEANS GIANT PUPPET FESTIVAL	Theatre	April
NEW ORLEANS JAZZ AND HERITAGE FESTIVAL	Music	April-May
CRAWFISH MAMBO	Culinary Arts	May

Festival	Type	Month
NEW ORLEANS WINE AND FOOD EXPERIENCE	Culinary Arts	May
GREEK FESTIVAL	Cultural & Ethnic	May
FILM-O-RAMA	Film & Video	May
SAINTS AND SINNERS LITERARY FESTIVAL	Literary	May
BAYOU BOOGALOO	Music	May
BIRDFOOT CHAMBER MUSIC FESTIVAL	Music	May
CREOLE TOMATO FESTIVAL	Culinary Arts	June
FRENCH SUMMER WINE FESTIVAL	Culinary Arts	June
NEW ORLEANS INTERNATIONAL BEER FESTIVAL	Culinary Arts	June
NEW ORLEANS OYSTER FESTIVAL	Culinary Arts	June
FESTIGALS	Cultural & Ethnic	June
SNAKE OIL FESTIVAL	Dance	June
LOUISIANA CAJUN ZYDECO FESTIVAL	Music	June
NEW FANGLED FESTIVAL OF OPERA	Music	June
TALES OF THE COCKTAIL	Culinary Arts	July
BASTILLE DAY CELEBRATIONS	Cultural & Ethnic	July
MAAFA COMMEMORATION	Cultural & Ethnic	July
NEW ORLEANS FRENCH FILM FESTIVAL	Film & Video	July
GO FOURTH ON THE RIVER	Holiday	July
SAN FERMIN IN NUEVA ORLEANS	Holiday	July
ESSENCE MUSIC FESTIVAL	Music	July
GREAT AMERICAN SEAFOOD COOKOFF	Culinary Arts	August
MARDI GRAS INDIAN HALL OF FAME WEEK	Cultural & Ethnic	August
MID-SUMMER MARDI GRAS	Cultural & Ethnic	August
NOLA DOWNTOWN MUSIC AND ARTS FESTIVAL	Music	August
SATCHMO FEST	Music	August
SIX STRING MUSIC FESTIVAL	Music	August
DIRTY LINEN NIGHT	Visual Arts & Crafts	August
WHITE LINEN NIGHT	Visual Arts & Crafts	August
FRIED CHICKEN FESTIVAL	Culinary Arts	September
NEW ORLEANS ON TAP	Culinary Arts	September
SOUTHERN DECADENCE	Cultural & Ethnic	September
NEW ORLEANS BURLESQUE FESTIVAL	Dance	September
MIGHTY MISSISSIPPI DOWNRIVER FESTIVAL	Music	September
ST. AUGUSTINE EDWIN HAMPTON MUSIC FESTIVAL	Music	September
ALGIERS FALL FESTIVAL	Neighborhood	September
BEIGNET FEST	Culinary Arts	October
FALL GARDEN FESTIVAL	Culinary Arts	October
LOUISIANA SEAFOOD FESTIVAL	Culinary Arts	October
NEW ORLEANS PO-BOY PRESERVATION FESTIVAL	Culinary Arts	October

Festival	Type	Month
CELEBRACION LATINA	Cultural & Ethnic	October
JAPAN FEST	Cultural & Ethnic	October
NICKEL-A-DANCE	Dance	October
NEW ORLEANS FILM FESTIVAL	Film & Video	October
BOO AT THE ZOO	Holiday	October
BOO CARRE HALLOWEEN AND HARVEST FESTIVAL	Holiday	October
GHOSTS IN THE OAKS	Holiday	October
CARNAVAL LATINO	Music	October
CRESCENT CITY BLUES AND BBQ FESTIVAL	Music	October
PONDEROSA STOMP	Music	October
PRAISE FEST	Music	October
TREME FALL FEST	Music	October
VOODOO EXPERIENCE	Music	October
FETE MARIGNY	Neighborhood	October
GENTILLY FESTIVAL	Neighborhood	October
MIRLITON FESTIVAL	Neighborhood	October
HELL YES FEST	Theatre	October
ART FOR ART'S SAKE	Visual Arts & Crafts	October
FORESTIVAL	Visual Arts & Crafts	October
BEAUJOLAIS FESTIVAL	Culinary Arts	November
TREME CREOLE GUMBO FESTIVAL	Culinary Arts	November
BAYOU BACCHANAL	Cultural & Ethnic	November
FOLK MAGIC FESTIVAL	Cultural & Ethnic	November
SCANDINAVIAN FESTIVAL	Cultural & Ethnic	November
NEW ORLEANS BOOK FESTIVAL	Literary	November
NEW ORLEANS COMICS AND ZINES FEST	Literary	November
WORDS AND MUSIC	Literary	November
CENTRAL CITY FESTIVAL	Music	November
COPS 2 BLUES FEST	Music	November
LADYFEST	Music	November
FAUX REAL NEW ORLEANS	Theatre	November
ALGIERS FOLK ART FESTIVAL	Visual Arts & Crafts	November
TALES OF THE TODDY	Culinary Arts	December
MARCHE D'HIVER	Cultural & Ethnic	December
BIG EASY INTERNATIONAL FILM FESTIVAL	Film & Video	December
ALGIERS CHRISTMAS BONFIRE	Holiday	December
CELEBRATION IN THE OAKS	Holiday	December
CHRISTMAS NEW ORLEANS STYLE	Holiday	December
HOLIDAY ON THE BOULEVARD	Holiday	December
NOLA CHRISTMASFEST	Holiday	December

Festival	Type	Month
LUNA FETE	Visual Arts & Crafts	December
PHOTONOLA	Visual Arts & Crafts	December
JAZZ IN THE PARK	Music	Fall to Spring
WEDNESDAYS AT THE SQUARE	Music	Spring to Summer
WEDNESDAYS AT THE POINT	Music	Spring to Summer
THURSDAYS AT TWILIGHT	Music	Winter to Fall
CRESCENT CITY FARMERS MARKET (4 LOCATIONS)	Culinary Arts	Year-round
HOLLYGROVE MARKET AND FARM	Culinary Arts	Year-round
OLD ALGIERS HARVEST FRESH MARKET	Culinary Arts	Year-round
FRERET STREET MARKET	Neighborhood	Year-round
FRIDAY NIGHTS AT NOMA	Visual Arts & Crafts	Year-round
HARRISON AVENUE MARKETPLACE	Visual Arts & Crafts	Year-round
OCH ART MARKET	Visual Arts & Crafts	Year-round
OGDEN AFTER HOURS	Visual Arts & Crafts	Year-round
PALMER PARK ARTS MARKET	Visual Arts & Crafts	Year-round
PIETY STREET MARKET	Visual Arts & Crafts	Year-round



CULTURAL CAREER PATHS SURVEY

The Cultural Career Paths Survey is a Research Art Works grant project funded by the National Endowment for the Arts and the City of New Orleans. Its goal was to survey cultural workers, their work history, their wage history, impact of life events, and input on cultural economic development policy.

In the United States, few studies have statistically analyzed career and educational data of individual cultural workers with the goal of crafting policy towards their needs. Although this research will focus on one city, New Orleans, the methodology will serve as a roadmap for similar regional, state or nationwide studies of how to approach the experience of the individual cultural worker and to translate that into possible policy. This research examines the career and educational paths of cultural workers in New Orleans in order to identify gaps and ultimately policy solutions relating to public, educational, and economic infrastructure supportive of the cultural economy. At the same time, this data will be paired with more traditional quantitative data such as job numbers and economic activity. While much of economic development research and policy analysis focuses on the needs of industries and businesses, however, in a sector dominated by freelancers, portfolio workers, micro-businesses, and the self-employed this approach makes little practical sense.

From the concept of a “creative class” in Richard Florida’s *Rise of the Creative Class*, the idea of the cultural worker or creative worker has evolved throughout the world. Many studies define cultural or creative workers differently, ranging in everything from visual artists to lawyers. In this research, a cultural worker is defined by employment or work in one or more of the following sectors:

- Culinary Arts: Food-related cultural products including food processing, specialty food products and locally-owned, full service restaurants (does not include franchise/non-local chain restaurants);
- Design: Individual designers and firms involved in the communication arts such as graphic design, printing, and advertising;
- Entertainment: The performing arts (music, theater, and dance), individual performers, and the film industries;
- Literary Arts and Humanities: Individual writers and editors and book, periodical, and newspaper publishing;
- Preservation: Economic activities focused on the restoration and redevelopment of the built environment including architecture, landscape architecture and a percentage of construction activity focused on preservation and renovation; and
- Visual Arts and Crafts: Individual artists and craftspeople as well as the galleries and museums that present cultural products.

Although traditional economic development policies are shaped by the needs of industries and employers, this research asserts that in a cultural sector characterized by high self-employment, freelance and portfolio work and multiple jobs within and without the cultural sector, focusing on the composition and needs of the cultural workers makes more sense. Cultural workers often have precarious work, meaning that they are often not full employees of companies, but usually contractors, freelancers, or temporary workers that can be let go at any time.

The research team conducted 25 interviews and 280 surveys of New Orleans’ cultural workers. The survey was looking for information on job holding, income, education, and the impact of major life

events. Finally, the survey covered what types of assistance cultural workers would find helpful. The majority of respondents were White (63%), Female (68%), Visual Artists (49%), and held a Masters degree (41%). These results are partly explained by the survey being mostly available online, and outreach through the Arts Council, whose registered artists skew towards these characteristics. However, the research team did in-person outreach and paper surveys to reach other portions of the cultural worker population to represent workers more fully.

What do cultural careers look like?	
Full-time employment with a regular salary	33.21%
Part-time employment with a regular salary	6.79%
Full-time self-employment or freelancing (working on individual contracts, sales, or gigs)	21.43%
Part-time self-employment or freelancing (working on individual contracts, sales or gigs)	22.50%
A business that you own in which you have other employees	10.00%

While we received 280 total survey responses, cultural worker respondents were allowed to select more than one cultural “segment” in answering the question “Which cultural segment do you work in or earn income from?” We received 413 total responses to this question, indicating that many respondents work in more than one cultural segment. This multi-faceted view of cultural careers extended into the interviews as well – ten of our 25 interviewees indicated that they view themselves as participants in multiple cultural segments, and six identified as working in three or more segments.

Cultural career paths are also flexible – many workers balance cultural work with work in other industries, work on a contract / gig / self-employment basis, and move between cultural work and non-cultural work over time. Over one-third of survey respondents earn other income from non-cultural work, and a plurality (43%) are self-employed. This is very similar to many major surveys done outside the United States and matches our self-employment data from the Economic Data Findings above.

African-American cultural workers are far more likely to work in non-cultural industries in addition to doing cultural work, and far less likely to have a full-time job in a cultural industry. Young cultural workers ages 18-24 are also far more likely to work part-time in the cultural economy.

The most popular reasons for cultural workers to also do non-cultural work are to generate additional income or generate a more stable, predictable income for themselves and their families. These reasons are particularly true for African-American cultural workers.

The median individual income category in 2015 for survey respondents was \$30,000-\$39,999; when looking at cultural work alone, survey respondents received a median individual income of \$20,000-\$29,999 directly from cultural work in 2015. The median household income for survey respondents was \$50,000-\$59,999 in 2015. While these numbers are fairly comparable to the Greater New Orleans Area Median Income, given rising costs of living in New Orleans, cultural workers remain income-constrained.

The major life events that cultural workers are most likely to have experienced since the year 2000 are: displacement by Hurricane Katrina (54%); a medical emergency (50%); marriage (32%); housing instability due to an inability to afford monthly payments (31%); and having their main residence destroyed by Hurricane Katrina (31%). This suggests that major needs for cultural workers may include affordable health care; continuing to deal with the economic aftereffects of Hurricane Katrina; and affordable housing.

The survey also investigated cultural workers' interest in eight types of skill-building opportunities for career development. Financial planning and management skills received the most top-ranked responses (24%), followed by marketing and promotion (18%), website development (16%), and business incorporation and management (12%).

Our interview subjects weighed in on the cultural landscape of New Orleans and their sense of authenticity. A common theme was authenticity of the cultural worker by being local paired with dismay at the change of the cultural landscape caused by the influx of "transplants" or gentrification. These factors lowered the authenticity and the cultural confidence as it related to New Orleans as a city. New Orleans is currently in a state of flux. The recovery from Hurricane Katrina has both restored cultural assets and returned some of the former cultural practitioners, but it has also brought in much more outside influence than was present before the storm. Cultural workers, both local and new, are still discovering New Orleans culture and choosing to approach their cultural practice from a preservation path, and innovative path, and most often times, both. There is fierce debate regarding the degradation of traditional culture versus the creation of new cultural forms next to it.

Reasons for choosing work outside of cultural work	
Need more income to support myself/my household	42.27%
Need more predictable income that does not vary from month to month	25.26%
Enjoy a variety of experiences	18.56%
Better benefits from non-cultural work (e.g. health insurance, retirement)	12.89%
Have not been able to find steady employment in cultural work	12.89%
More stable hours available from non-cultural work	6.19%

As predicted by the hypothesis, this survey found that substantial numbers of cultural workers are self-employed, work on a contract basis, work multiple jobs, and hold employment outside the cultural

industries. The self-made and pieced-together natures of their careers and career paths show a complexity that industry-based training policies most likely will not address. Indeed, many of our interviewees felt that there were programs the City or others could create that would address their unique needs and that these programs did not yet exist.

The City and cultural non-profits should consider several types of assistance for cultural workers based on the results of this survey. The City should continue its current focus on affordable housing and the percentages of affordable units in new developments. Affordable housing was the highest ranked form of assistance in the survey. Other creative solutions to housing, such as artist-specific housing, have been executed in the City with varying degrees of success, but supply is far lower than demand. New Orleans is hardly alone in its struggle to lower rents and improve neighborhoods without displacing current residents. Government and community solutions will be needed to properly address this issue. In interviews and in the survey, one training element mentioned by almost everyone was training in business skills, specifically Financial Planning and Management. Other entrepreneurial skills were also in demand.

A city like New Orleans is attractive to tourists and the local population largely because of its culture. Cultural workers are one part of the cultural landscape that needs to function to create a vibrant sector and city as a whole. Cultural institutions, businesses, non-profits, culture bearers, art education programs, and much more work together to preserve and grow local culture. This survey has introduced some issues and realities of cultural workers and will help shape economic development policies moving forward. We want to strongly encourage other cities to explore their cultural landscape holistically, and create an array of policies and tools for cultural workers and businesses, not just for an industry sector or for employers.

What skills would be most helpful?	
Financial planning and management	24.02%
Marketing and promotion	18.14%
Business incorporation and management	12.25%
Website development	16.17%
Email usage	10.29%
Social media training (Facebook, Twitter, etc.)	9.31%
Computer and software programs specific to your industry	4.41%
Business development tools and programs specific to your industry	5.39%

METHODOLOGY & SOURCES

METHODOLOGY

DEFINITION

The definition of the “cultural economy” used for this report is based on the one used in the 2014 update, which was an adaptation of the definition used in the 2005 Mt. Auburn Associates’ report, *Louisiana: Where Culture Means Business*. Mt. Auburn developed six broad segments to describe the cultural economy in New Orleans: Culinary Arts, Entertainment, Preservation and heritage, Literary Arts, Design, and Visual Arts. In 2014, Mt. Auburn updated the cultural industries data definition to be compatible with 2012 NAICS codes, which EMSI switched to in the third quarter of 2014.¹⁸

Employment statistics in this update for the period 2002 to 2016 may vary from the statistics presented in previous updates because of the changes listed above and because EMSI revises its figures as more up-to-date data sets become available and as its algorithms change. For these reasons, the figures in this update should not be directly compared to those in previous updates.

EMPLOYMENT DATA SOURCES

The employment statistics and figures in this update are based on data from EMSI’s 4th Quarter 2016 release. EMSI’s dataset includes regular employment (wage and salary workers) as well as the self-employed. Self-employed workers include the self-employed proprietors counted in official census data as well as extended proprietorships—“workers who are counted as proprietors, but classify the income as peripheral to their primary employment.” In the cultural economy, extended proprietorships are generally people with “day jobs” who also do freelance work in a creative field. Unless otherwise noted, the statistics in this report include both self-employed workers and wage and salary employees.

It is important to note that all of the job figures in this report represent direct employment within a given cultural industry or occupation—there are no spending multipliers or other measures of indirect impact being included. Also, this report presents data on workers in cultural occupations who work for employers outside the cultural industries. Most economic studies of the creative sector look only at industry employment, so they miss out on all the cultural workers who work in other sectors.

In the following cases, Mt. Auburn made adjustments to the raw EMSI data in order to reach better estimates of cultural employment in cases where a category was too general:

1. Including just 30 % of the jobs in the construction-related industry and occupation codes that are part of the Preservation and heritage segment in order to exclude work unrelated to historic Preservation (a conservative estimate according to past interviews);

¹⁸ Because some of the data sources used by EMSI have a significant lag, their updates can have a major effect on its employment figures as far as three years back.

2. Counting only 80 % of the employment in “cafeterias, buffets, and grill buffets” and “full-service restaurants” in order to eliminate jobs at non-local chain restaurants from the Culinary segment (an estimate based on past survey information);
3. Including just 70 % of drinking establishment employment as part of the Entertainment segment (based on past inventories of establishments that hosted regular music or Entertainment);
4. Adding employment in the librarian, library technician, and library assistant occupations to the job count for cultural industries since nearly all library employment is counted as part of very broad government and education NAICS codes; and
5. Breaking out the large, catchall “independent artists, writers, and performers” industry into the segments using EMSI’s staffing patterns data, which provide estimates of the distribution of occupations within an industry. All of the self-employment jobs were divided among the Design, Visual Arts, Entertainment, and Literary Arts segments in proportion to the number of jobs there were in the occupations associated with each segment. The very small number of wage and salary jobs in the industry were counted in the Entertainment sector since there is evidence to suggest that most of the businesses in this category are associated with the film and media industries.

CULTURAL INDUSTRIES: DATA DEFINITION

NAICS	Industry Description (* indicates industry not included in "core cultural industries")	Alteration
CULINARY ARTS		
311230	Breakfast Cereal Manufacturing*	N/A
311340	Nonchocolate Confectionery Manufacturing*	N/A
311351	Chocolate and Confectionery Manufacturing from Cacao Beans*	N/A
311352	Confectionery Manufacturing from Purchased Chocolate*	N/A
311411	Frozen Fruit, Juice, and Vegetable Manufacturing*	N/A
311412	Frozen Specialty Food Manufacturing*	N/A
311421	Fruit and Vegetable Canning*	N/A
311422	Specialty Canning*	N/A
311423	Dried and Dehydrated Food Manufacturing*	N/A
311512	Creamery Butter Manufacturing*	N/A
311513	Cheese Manufacturing*	N/A
311514	Dry, Condensed, and Evaporated Dairy Product Manufacturing*	N/A
311520	Ice Cream and Frozen Dessert Manufacturing*	N/A
311612	Meat Processed from Carcasses*	N/A
311613	Rendering and Meat Byproduct Processing*	N/A
311615	Poultry Processing*	N/A
311710	Seafood Product Preparation and Packaging*	N/A
311811	Retail Bakeries*	N/A
311812	Commercial Bakeries*	N/A
311813	Frozen Cakes, Pies, and Other Pastries Manufacturing*	N/A
311821	Cookie and Cracker Manufacturing*	N/A
311824	Dry Pasta, Dough, and Flour Mixes Manufacturing from Purchased Flour*	N/A
311830	Tortilla Manufacturing*	N/A
311911	Roasted Nuts and Peanut Butter Manufacturing*	N/A
311919	Other Snack Food Manufacturing*	N/A
311920	Coffee and Tea Manufacturing*	N/A
311930	Flavoring Syrup and Concentrate Manufacturing*	N/A
311941	Mayonnaise, Dressing, and Other Prepared Sauce Manufacturing*	N/A

311942	Spice and Extract Manufacturing*	N/A
311991	Perishable Prepared Food Manufacturing*	N/A
311999	All Other Miscellaneous Food Manufacturing*	N/A
312120	Breweries*	N/A
312130	Wineries*	N/A
312140	Distilleries*	N/A
445210	Meat Markets*	N/A
445220	Fish and Seafood Markets*	N/A
445230	Fruit and Vegetable Markets*	N/A
445291	Baked Goods Stores*	N/A
445292	Confectionery and Nut Stores*	N/A
445299	All Other Specialty Food Stores*	N/A
722320	Caterers*	N/A
722330	Mobile Food Services*	N/A
722511	Full-Service Restaurants*	* 0.8
722514	Cafeterias, Grill Buffets, and Buffets*	* 0.8

DESIGN

323111	Commercial Printing (except Screen and Books)	N/A
323113	Commercial Screen Printing	N/A
323120	Support Activities for Printing	N/A
511191	Greeting Card Publishers	N/A
511199	All Other Publishers	N/A
541420	Industrial Design Services	N/A
541430	Graphic Design Services	N/A
541490	Other Specialized Design Services	N/A
541810	Advertising Agencies	N/A
541820	Public Relations Agencies	N/A
541830	Media Buying Agencies	N/A
541840	Media Representatives	N/A
541850	Outdoor Advertising	N/A
541860	Direct Mail Advertising	N/A
541870	Advertising Material Distribution Services	N/A
541890	Other Services Related to Advertising	N/A
541922	Commercial Photography	N/A
711510		N/A
D	Independent Artists, Writers, and Performers (Design)	

ENTERTAINMENT

334310	Audio and Video Equipment Manufacturing	N/A
339992	Musical Instrument Manufacturing	N/A
451140	Musical Instrument and Supplies Stores	N/A
511210	Software Publishers	N/A
512110	Motion Picture and Video Production	N/A
512120	Motion Picture and Video Distribution	N/A
512131	Motion Picture Theaters (except Drive-Ins)	N/A
512132	Drive-In Motion Picture Theaters	N/A
512191	Teleproduction and Other Postproduction Services	N/A
512199	Other Motion Picture and Video Industries	N/A
512210	Record Production	N/A
512220	Integrated Record Production/Distribution	N/A
512230	Music Publishers	N/A
512240	Sound Recording Studios	N/A
512290	Other Sound Recording Industries	N/A
515111	Radio Networks	N/A
515112	Radio Stations	N/A
515120	Television Broadcasting	N/A
515210	Cable and Other Subscription Programming	N/A
519130	Internet Publishing and Broadcasting and Web Search Portals	N/A
532230	Video Tape and Disc Rental	N/A
611610	Fine Arts Schools	N/A
711110	Theater Companies and Dinner Theaters	N/A
711120	Dance Companies	N/A
711130	Musical Groups and Artists	N/A
711190	Other Performing Arts Companies	N/A
711310	Promoters of Performing Arts, Sports, and Similar Events with Facilities	N/A
711320	Promoters of Performing Arts, Sports, and Similar Events without Facilities	N/A
711410	Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures	N/A
722410	Drinking Places (Alcoholic Beverages)*	* 0.7
711510E	Independent Artists, Writers, and Performers (Entertainment)	N/A

LITERARY ARTS

323117	Books Printing	N/A
424920	Book, Periodical, and Newspaper Merchant Wholesalers	N/A
451211	Book Stores	N/A
451212	News Dealers and Newsstands	N/A
511110	Newspaper Publishers	N/A
511120	Periodical Publishers	N/A
511130	Book Publishers	N/A
519110	News Syndicates	N/A
519120	Libraries and Archives	N/A
711510L	Independent Artists, Writers, and Performers (Literary Arts)	N/A
N/A (SOC- based)	Librarians, Library Technicians, and Library Assistants, Clerical	N/A

PRESERVATION AND HERITAGE

236118	Residential Remodelers*	* 0.3
236220	Commercial and Institutional Building Construction*	* 0.3
238110	Poured Concrete Foundation and Structure Contractors*	* 0.3
238120	Structural Steel and Precast Concrete Contractors*	* 0.3
238130	Framing Contractors*	* 0.3
238140	Masonry Contractors*	* 0.3
238150	Glass and Glazing Contractors*	* 0.3
238160	Roofing Contractors*	* 0.3
238170	Siding Contractors*	* 0.3
238190	Other Foundation, Structure, and Building Exterior Contractors*	* 0.3
238210	Electrical Contractors and Other Wiring Installation Contractors*	* 0.3
238220	Plumbing, Heating, and Air-Conditioning Contractors*	* 0.3
238290	Other Building Equipment Contractors*	* 0.3
238310	Drywall and Insulation Contractors*	* 0.3
238320	Painting and Wall Covering Contractors*	* 0.3
238330	Flooring Contractors*	* 0.3
238340	Tile and Terrazzo Contractors*	* 0.3
238350	Finish Carpentry Contractors*	* 0.3
238390	Other Building Finishing Contractors*	* 0.3
238910	Site Preparation Contractors*	* 0.3
238990	All Other Specialty Trade Contractors*	* 0.3

332321	Metal Window and Door Manufacturing*	N/A
332323	Ornamental and Architectural Metal Work Manufacturing*	N/A
337212	Custom Architectural Woodwork and Millwork Manufacturing*	N/A
453310	Used Merchandise Stores	N/A
541310	Architectural Services	N/A
541320	Landscape Architectural Services	N/A
541340	Drafting Services	N/A
541410	Interior Design Services	N/A
712110	Museums	N/A
712120	Historical Sites	N/A
712130	Zoos and Botanical Gardens	N/A

VISUAL ARTS AND CRAFTS

327212	Other Pressed and Blown Glass and Glassware Manufacturing	N/A
339910	Jewelry and Silverware Manufacturing	N/A
451130	Sewing, Needlework, and Piece Goods Stores	N/A
453920	Art Dealers	N/A
541921	Photography Studios, Portrait	N/A
711510	Independent Artists, Writers, and Performers (Visual Arts and Crafts)	N/A

CULTURAL OCCUPATIONS: DATA DEFINITION

SOC	Occupation Description	Alteration
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CULINARY ARTS

35-1011	Chefs and Head Cooks	N/A
51-3011	Bakers	N/A

DESIGN

11-2011	Advertising and Promotions Managers	N/A
11-2031	Public Relations and Fundraising Managers	N/A

15-1134	Web Developers	N/A
27-1021	Commercial and Industrial Designers	N/A
27-1022	Fashion Designers	N/A
27-1023	Floral Designers	N/A
27-1024	Graphic Designers	N/A
27-1026	Merchandise Displayers and Window Trimmers	N/A
27-1027	Set and Exhibit Designers	N/A
27-1029	Designers, All Other	N/A
27-3031	Public Relations Specialists	N/A
43-9031	Desktop Publishers	N/A
51-6051	Sewers, Hand	N/A
51-6092	Fabric and Apparel Patternmakers	N/A
51-7031	Model Makers, Wood	N/A

ENTERTAINMENT

13-1011	Agents and Business Managers of Artists, Performers, and Athletes	N/A
25-9011	Audio-Visual and Multimedia Collections Specialists	N/A
27-1014	Multimedia Artists and Animators	N/A
27-2011	Actors	N/A
27-2012	Producers and Directors	N/A
27-2031	Dancers	N/A
27-2032	Choreographers	N/A
27-2041	Music Directors and Composers	N/A
27-2042	Musicians and Singers	N/A

27-2099	Entertainers and Performers, Sports and Related Workers, All Other	N/A
27-3011	Radio and Television Announcers	N/A
27-3021	Broadcast News Analysts	N/A
27-3022	Reporters and Correspondents	N/A
27-3099	Media and Communication Workers, All Other	N/A
27-4011	Audio and Video Equipment Technicians	N/A
27-4012	Broadcast Technicians	N/A
27-4014	Sound Engineering Technicians	N/A
27-4031	Camera Operators, Television, Video, and Motion Picture	N/A
27-4032	Film and Video Editors	N/A
27-4099	Media and Communication Equipment Workers, All Other	N/A
39-3092	Costume Attendants	N/A
39-5091	Makeup Artists, Theatrical and Performance	N/A
41-9012	Models	N/A
49-9063	Musical Instrument Repairers and Tuners	N/A

LITERARY ARTS

25-4021	Librarians	N/A
25-4031	Library Technicians	N/A
27-3041	Editors	N/A
27-3043	Writers and Authors	N/A

PRESERVATION AND HERITAGE

17-1011	Architects, Except Landscape and Naval	N/A
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17-1012	Landscape Architects	N/A
17-3011	Architectural and Civil Drafters	N/A
19-3051	Urban and Regional Planners	N/A
19-3091	Anthropologists and Archeologists	N/A
19-3093	Historians	N/A
25-4011	Archivists	N/A
25-4012	Curators	N/A
25-4013	Museum Technicians and Conservators	N/A
27-1025	Interior Designers	N/A
47-2021	Brickmasons and Blockmasons	* 0.3
47-2022	Stonemasons	* 0.3
47-2031	Carpenters	* 0.3
47-2121	Glaziers	* 0.3
47-2161	Plasterers and Stucco Masons	* 0.3
51-7011	Cabinetmakers and Bench Carpenters	N/A
51-7099	Woodworkers, All Other	N/A

VISUAL ARTS AND CRAFTS

27-1011	Art Directors	N/A
27-1012	Craft Artists	N/A
27-1013	Fine Artists, Including Painters, Sculptors, and Illustrators	N/A
27-1019	Artists and Related Workers, All Other	N/A
27-4021	Photographers	N/A
51-9071	Jewelers and Precious Stone and Metal Workers	N/A
51-9123	Painting, Coating, and Decorating Workers	N/A

51-9195	Molders, Shapers, and Casters, Except Metal and Plastic	N/A
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